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THE DRAMATIC ART OF LOPE DE VEGA

TOGETHER WITH

LA DAMA BOBA

EDITED, FROM AN AUTOGRAPH
IN THE BIBLIOTECA NACIONAL
AT MADRID, WITH NOTES

BY

RUDOLPH SCHEVILL

UNIV. OF CALIFORNIA

UNIVERSITY OF CALIFORNIA PRESS
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1918

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TO

JUAN C. CEBRIAN

SON OF SPAIN, CITIZEN OF THE UNITED STATES. HONORED AND LOVED IN BOTH COUNTRIES FOR HIS SINGLE-MINDED DEVOTION TO EVERY NOBLE CAUSE.

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PREFACE

The large amount which Lope de Vega wrote for the stage manifestly demands a voluminous study of his art to do him full justice. The limited essay here presented may consequently be considered inadequate, and many points which could or ought to be included will be missed. Of that I am aware. But within the confined scope of this attempt my object became twofold: first, to indicate by brief hints along what lines a more detailed investigation could be instituted by someone better fitted than myself, and second, to have, at a future date, some justification for continuing an examination of the many items of interest which Lope constantly suggests. I have refrained from comparing the great Spaniard with other master writers for the theatre, for the obvious reason that it seemed to me more important to outline first an objective presentation of the material derived from Lope himself. Comparative studies in literature are futile and unprofitable to the reader who is not well acquainted with all the elements compared. Moreover, comparisons frequently lead to unjust conclusions whenever they attempt to prove that one writer is greater than another instead of analyzing in an unbiased manner how their delineation and interpretation of life are related. The offhand assertion is frequently to be met with that Molière and Shakespeare are much greater than Lope de Vega, and yet the writers of such statements too often repeat merely a traditional catch phrase; they do not prepare the ground by adding a just and indispensable picture of the economic and social background which accounts for much that is unique in Lope de Vega's art. The most satisfactory studies of Aristophanes, Shakespeare, Molière and other master playwrights are those based on direct objective analysis of their productions, and the principles or formula of their art. With these before us, a comparison may profitably be instituted which will further illuminate their methods of composition or reveal the extent to which they held a mirror up to the form of society in which they moved.

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A comparative study may also be attempted, which relates Lope to his predecessors in the national theatre of Spain. His indebtedness in this connection is not excessive, but a careful comparison makes evident the continuity of a number of features in Spanish dramatic art, features related, first to the technical side of composition, and second, to the ample scope which characterizes the popular dramatic formula of the sixteenth and seventeenth centuries. I refer especially to the break with classic tradition and precept, and the gradual disappearance of the principle of limitation in subject matter fit for the stage. The final programme of the drama of the Golden Age included every conceivable plot taken from history, fiction, legend, mythology and the like. Lope is a lineal descendant of a more primitive and a cruder art and nothing is more astonishing than the many innovations for which he alone is responsible. But in spite of all the features in which he may be compared with earlier playwrights to his decided advantage, one stands out preëminently, his undeniable superiority in poetic endowment. The key-note to his creation is freshness and constant inspiration; the prominent trait of the majority of his precursors is their lack of originality: they could not lose sight of something to imitate, they seem too often forced to toil and keep vigil in the hope that some divine afflatus may raise their efforts above the common level. In short, men like Bermúdez, Argensola, Juan de la Cueva, Virués, Miguel Sánchez and Cervantes seem to be feeling their way, attempting forms of dramatic expression unrelated to any well-conceived artistic formula. Their theatrical gifts, though very pronounced in isolated details, never crystalized into any well-rounded conception; they were generally overwhelmed by a lack of restraint and nullified by disregard of balance and form. It would be futile here to point out the noteworthy exceptions among Lope's predecessors, those playwrights who revealed in an occasional trait the evidence of genuine artistic gifts. A study of their productions could present with much profit not only the growth of numerous metrical forms and technical flexibility of the drama of the Renascence, but the origin of various elements which portray the outward aspects of Spanish life. In these two features, poetic charm and sparkling popular dialogue, Lope's

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worthiest ancestors were Gil Vicente and Lope de Rueda. No comparative study would be complete which does not exhaustively deal with these two prominent names. The main difference between the *teatro antiguo* of the sixteenth century and the work of Lope may thus be said to be this, that while the former is characterized by a constant striving toward more adequate dramatic expression, Lope's work represents fullest achievement. There is hardly a feature in the drama of his contemporaries or successors, which cannot be found in embryo, at least, in his vast formula.

In giving excerpts from Lope's plays, I strove to select passages which would best illustrate my argument, even if taken from *comedias* not unknown to readers of Spanish literature. The majority of citations were taken from the accessible collection in the Biblioteca de Autores Españoles, unsatisfactory as this is, because the reader who approaches Lope as a new field of study could more easily obtain and read those plays. I have made no effort to be consistent in the matter of accents on vowels, because my quotations, taken from a variety of texts printed in many different epochs, could not be standardized.

My thanks are due to Dr. Hills of the Hispanic Society of America, who with unfailing courtesy sent me transcriptions of items to be found in the library which he directs; to Mr. F. E. Spencer and Miss Patricia Moorshead, former students of the University of California, for collating plays and passages for me in the Biblioteca Nacional at Madrid, and to my colleagues, Professor Herbert Cory, Professor Jaén, and Mr. Eugene Joralemon for their valuable assistance in reading proofs.

BERKELEY, CALIFORNIA, January, 1918.

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UNIV. OF CALIFORNIA

I

THE DRAMATIC ART OF LOPE DE VEGA

INTRODUCTION

The opinion is widespread that it is impossible for any human being to reach a fair and comprehensive estimate of the dramatic art of Lope de Vega on account of the unlimited number of *comedias* which he has produced. In other words, one of his chief claims to enduring fame, his superhuman productivity, turns out to be the main obstacle to any satisfactory study of his plays. He frightens students away. Nevertheless, this alleged reason for neglecting Lope and his art is, I am now convinced, merely one of several minor ones, which hardly weigh in the balance against a single overwhelming cause: the incredibly unattractive state of his printed works. And this fact touches human nature in its most vulnerable spot. After many years of fruitless effort to interest my students in Lope in any permanent or productive sense, I hesitate to send them any longer to our libraries to consult the available editions of his plays. Is this not an inexplicable fault in the record of Spanish studies the world over? Can we point to the works of any truly great playwright of other nations, and affirm that the same is true? Are not scores of editions of Shakespeare, Goethe, Molière or men of less fame, to be had in various acceptable forms? In the case of Lope, on the other hand—surely one of the world's most fascinating geniuses—the record shows chiefly biographical or bibliographical studies and, as regards the plays themselves, either intermittent series of collections, or an occasional reprint of a single *comedia*. The volumes of the former are for the greater part misguided efforts which have been highly successful in keeping his works peacefully shelved.

Take, for example, the question of Lope's autograph manuscripts, which under all circumstances must form the beginning of any conceivable investigation of his dramatic art. Is it not natural to suppose that they would all be accessible in critical

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editions, or some form of adequate reprint? Yet in the face of this crying need our efforts have been spent, for the most part, on plays already printed in a form which does not give us the fundamental conception of his manner of creation. This implies no criticism of the results already offered; it is rather an expression of regret that the limited energies and enthusiasms of Spanish scholars should be thus scattered, and not directed to a single end. We shall never have even a working edition of any great Spanish writer, if these disconnected methods of study persist. The task is enormous, to be sure, and life very brief; our judgments are erring, and critics ever ready to tell us so. Yet it is inconceivable that so wealthy a literature as the Spanish should not stir us up to ever increasing efforts in order that its history and its master minds may be illuminated; but we are hindered by the imperfect state of our tools, and a lack of courage and concerted energy to make them better without delay.

It is with trepidation that one begins to speak of any of the printed versions or collections of Lope's *comedias*. The most easily accessible collection, the four volumes contained in the *Biblioteca de autores españoles,* cannot be passed without praise in so far as it represented a commendable effort to gather his widely scattered productions. Nevertheless, this edition cannot be recommended to the average student. The diminutive type, the brittle paper, the crowded page in triple column, the numerous inaccuracies, which are apparent especially when compared with autographs or early editions, all seem to have been devised to make Lope repellent. In the case of the plays included in the *Obras Sueltas,* printed by Sancha in the eighteenth century, we have a more acceptable format; this set has the disadvantage, however, not only of being relatively scarce in our libraries, but of containing dramas which manifest no judicious selection or absolute trustworthiness of text. And what can be said to condone the mountainous edition begun by the Academy? Much has already been written concerning the defects of the collection, its untoward size, its heavy, thick paper, its inaccuracies even where an autograph could have served as a basis. (Compare, for ex-

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ample, the printed version of *el Bastardo Mudarra* with Lope's original.) I shall, therefore, add no additional, gratuitous word of blame; and indeed were it not for the unequalled and immensely stimulating introductions by the late Menéndez y Pelayo, one would be tempted to pass over the edition in silence. As regards the continuation of the Academy's project the volumes which have appeared up to date only awaken feelings of pain and regret. No principle can be falser than that enunciated by the Academy's editor when he says that it is essential to publish *all* the works of Lope; no text can be more unwelcome than an unreliable one; no edition of twenty plays per volume can be manageable; no volume can be of as little service as one that will never be read. Does it not seem that we are face to face once more with an amateurish project, which, if not modified at once, will again miscarry, and leave only the discouragement which follows every abortive effort? There are thus problems which always confront the Spanish student and which deserve a prompt solution. Is this collection to be forever a torso; can the latest venture be carried to a successful issue; is Lope never to receive, if only in part, what is his due?

Perhaps I may be forgiven for inserting at this point a plea to the distinguished members who compose the Royal Spanish Academy (*de la lengua*) and with such authority or prestige as my name may possess, be these ever so slight, urge upon them that something fruitful be determined at once. I speak out of my great love for Spanish letters and because, as scholars are aware, the steps already taken to bring out some of Lope's works have been singularly potent in killing any latent interest in his art. Why not proceed forthwith to make good this lamentable defect? Surely Lope has precedence over many other literary matters in which the Academy has shown great generosity and upon which it is no doubt willing to spend its funds. A committee could be first appointed to examine very carefully the actual condition of affairs; it could then make a practical report on what must be done to assure students of Lope that a readable working edition of his *comedias* will see the light. The basis of

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any successful project should be easy to determine since it depends entirely on a judicious selection of plays sufficient to give a comprehensive idea of his dramatic art, on a painstaking reprint of that selection, and on a form simple and attractive.

As regards a careful selection of his best plays, this is feasible and highly desirable since it clears away much dead weight. After reading available plays and forming an opinion of Lope's art, no new play which I have been able to find and read, has modified my conclusion. This must also be the experience of others, and means that the large number of Lope's plays is no drawback to printing an edition of his best *comedias*. Perhaps the suggestions of those who know Lope may aid in making out an admirable list of plays. At all events, would not thirty or forty small volumes, each containing at the most three plays, carefully reprinted, and, if need be, without notes or introduction, be a greater monument to Lope than any other that critics could devise?

In connection with the manner of reprinting his works, it must be remembered that no arbitrary procedure can ever again make Lope a modern, that the body of readers who will study him intelligently and sympathetically must ever remain small—no unusual fate for the greatest of our writers—and that a dependable reprint of the best available texts, not modernized, is all that can be asked.

Finally, the format of the edition may be easily determined, if its main purpose be never lost from view, namely, to place a scholarly selection within reach of any student of Spanish letters the world over.

May this ardent hope be realized in the near future!

Various editions of single plays need not be mentioned here as they hardly change the facts presented regarding the lack of opportunity to study Lope's art. Moreover, when we come to examine into the state of Lope criticism, we are but little better off. The reader who hesitates to form his own opinion of Lope's dramatic gift, invariably goes off on a still hunt for aid, and presently returns with the opinions of Schack, or Ticknor, or

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Chorley, or Menéndez y Pelayo, or of some author who derives from these. Nothing can be more disheartening to a teacher, and when recently a student returned with a revamped opinion extracted from the above critics, I determined to lay aside for a little while all other work begun, in order to ease my troubled soul in this matter. Let me begin by stating very clearly that I have no desire to belittle the great work of these men, notably that of Menéndez y Pelayo whose unfinished series of essays on Lope will ever make evident to us how irreparable is the loss of his uncompleted studies. But some of the criticisms referred to above were set down three-quarters of a century ago, and many of our points of view, as well as our information, have greatly changed since then. Perhaps I should be less weary of it all, if I had not had it served up to me in various forms with rarely a new point of view.

In Germany the words of August Wilhelm von Schlegel and Schack are still religiously repeated from generation to generation, and we are taught to believe that through them the last word on the Spanish drama has been said. Indeed the world knows how many admirable things these eminent judges have set down, and that their praise of the classic Peninsular theatre far outweighs any adverse criticism they may have uttered. But the motive power which formed their opinions was not infrequently an uncritical enthusiasm. This had its roots in the romantic movement and leaves us unconvinced today. As regards Schlegel's dicta especially I recall an experience of my student days in Germany which shows how deeply fixed a point of view may become even among scholars. When I ventured in class to express my doubts about an assertion which Schlegel had made concerning the nature of the Spanish drama, I received the cold reprimand: *"An der Kritik dieses Mannes ist nichts zu rütteln."* Perhaps so. But I have ever since been possessed by the desire to give the reputation of that worthy old gentleman a little shaking down, if only to help in destroying forever the principle of *Nachbeterei*. Schack, for his part, set up a comprehensive system of dramaturgy inspired by a comparative study of the world's

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theatre and colored by his ardent love for those principles of the romantic movement which were in vogue during his youth. Having gathered innumerable dramatic elements or formulae, represented by specific phrases such as the drawing of characters, the development of plot, truth to nature and actual society, psychological excellence, careful execution of details, variety of moods, and scores of others, he thereupon fitted Lope into the system. It is evident from the beginning that Schack has set up specific standards and that he is going to adapt his favorite authors to his idealized scheme. In the case of Lope this is misleading, especially for students who are not acquainted with his art. It is certainly an illogical procedure to conceive an ideal dramaturgy and then look about and see which authors satisfy most elements of the formula. Lope's individuality, his inspiration, were so peculiar and so original that to grasp him in his entirety we must start, if we wish to explain him, not from a general scheme, but with a purely objective analysis of what he wrote: not by conceiving principles which he never had or, at least, never lived up to, but by noting the specific elements or phenomena which constitute the unwritten formula of his art.

In America we point with pride to Ticknor, our first Spanish scholar, who wrote at about the same time that Schack produced his history of the Peninsular drama. Ticknor's analysis of the Spanish stage, notably of Lope's art and works, still finds many readers. But his présentation could not exceed in quantity what seemed compatible with the entire history of a nation's literature and consequently is very inadequate, especially today. Nor have we in this particular followed up the fine tradition of Spanish studies which he established by making any attempt at a comprehensive study of Lope's dramatic art. We have—beside Mr. Rennert's excellent biographical and bibliographical works —a number of brief monographs to our account which, however, do not claim to do him full justice. Ticknor, too, measured Lope by the conventional rod of his day. Owing to his sane temperament, his poise, he never reached out for glowing colors to express his sympathy, nor did he ever exceed the bounds of cool and fre-

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quently very dry exposition; but he none the less shows everywhere that his vast early reading reposes on romantic foundations, that his sympathies are with such elements of dramatic art as have been customarily emphasized by the chief exponents of that movement. This is all quite logical. Ticknor wrote when literature in England and especially in America had not yet drifted away from romanticism, and literary criticism frequently held up standards based upon "the warm and passionate productions of southern Europe." A Petrarch, or a Calderon especially, seemed to vindicate these standards, and the romanticists were able to turn to account in their theories many of the salient traits of Italian and Spanish literature. It would be absurd to deny that Lope has any of the qualities which found an echo in the romantic movement. But to explain Lope's dramatic art in the light of romanticism would be equally so. In Ticknor's opinion a number of the plays which he discusses, present a faithful picture of Spanish society. When I come to speak of Lope's art I shall try to show that this is not convincingly so, and that such assertions made without qualifications are exceedingly misleading. But this opinion was, and still is, one of the hobbies of dramatic criticism, to find wherever possible "a delicate observation of local or national customs."

England has given us Chorley's admirable exposition of the character of the Spanish stage; few scholars have labored over Lope and his bibliography as sympathetically as he and a great many of his affirmations are, therefore, highly suggestive. But I must emphasize again, that I am speaking from the point of view of the teacher who is attempting to make Lope attractive to the average student. From this point of view Chorley's attitude is often a poor guide because he reaches back altogether too far to explain matters directly before him. For this reason it is difficult to agree with those who think it necessary to quote Chorley whenever Lope's art is discussed. It has from time to time been the habit of English critics who have followed in Chorley's footsteps to call Spanish society "essentially superficial," one to which "the occasional moment of philosophic re-

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flection is uncongenial." By these and similar assertions the Spaniard naturally gets the impression that such foreign critics are chiefly impressed with the fact that they themselves, on the other hand, belong to a society essentially profound, and the modern student is thus introduced to those unfortunate antagonisms which go back to the days of Queen Elizabeth. Such phrases also constitute an easy way of explaining our inability to do justice to the principal features of an art as peculiar as that of Lope de Vega. Chorley, moreover, applies methods of historical and philosophical analysis which seem top-heavy to the beginner because he reaches back to the earliest crude phases of Spanish culture to explain a great art of the seventeenth century. No one today is seriously inclined to base his judgment of the culture of the Peninsula on Buckle's brilliant chapter on Spain, to be found in his *History of Civilization*. And yet a great deal of Chorley has the ring of Buckle, for however true the latter may be here and there he has for the most part become old-fashioned; he presents an attitude which we can no longer accept unless renovated by a few new ideas. The following quotation will explain best what I mean by Chorley's reaching back too far to explain the character of the Spanish drama. He is talking of the "intensely self-conscious individualism" of the Spaniard, and continues:

> In the earlier times it presents itself without disguise in the form of personal independence and fiery self-assertion; and from its action on the general ideas of worth and duty diffused throughout Europe, by the development, on the feudal basis, of the institution of Chivalry, may be deduced the qualities involved in the Castilian type of honor—overweening self-assertion, punctilious resentment of offence, jealous maintenance of privilege in title and office, the importance attached to purity of blood and the high sense of the obligations annexed to the claims of nobility. On this ground, the mighty influences, political, social and moral, let loose by the turn in Peninsular affairs that began in the days of Ferdinand and Isabella, have, at the period which concerns us, now been working for more than a century; and a strange work they have made! What was once rude, simple and vigorous, has become in some respects fancifully refined, in others altered or weakened, in all vastly complicated. It is a combination in which relics of the ferocity of warlike ages, and of the wild ways of personal independence, are mingled

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with the courtesies and caprices of a time of luxury and ostentation, and forced into unnatural shapes by the high pressure of despotism in State and Church.

Pare usted la burra, we unconsciously exclaim at this point, come back to our own days and the matter in hand. For after all is said and done, to have Lope's art thoroughly illuminated, we need go only to his own *comedias.* Lope explains Lope better than the days of Wamba explain him.

In Spain the criticism of the late Menéndez y Pelayo, to be found in his *Historia de las ideas estéticas en España,* and in those essays on individual plays which he prefixed to the volumes of the Academy's edition, has no equal. These scattered utterances are throughout inspiring, and coming from one whose understanding of Lope was so profound, whose taste was so unerringly sound, should be gathered at once and reprinted in a form accessible to all.

I may be pardoned for not mentioning all of the recent critics nor the monographs which are related to Lope's work. The fact that they deal largely with bibliographical matter must justify their exclusion from my argument. The fear expressed above lest we accept too lightly current Lope criticism will meet with opposition on the part of many conservative readers. Of that I am well aware. But perhaps a defence of these giants of old on the part of others will bring out something new, and that is all I desire. The very best criticism is bound to grow musty and stale unless ventilated and renewed from time to time; the difference between certain books on shelves and men in their graves is not very great after all. Hamlet's "How long will a man lie i' the earth ere he rot?" also applies to the criticisms of bygone days. What we say today ought of right to be replaced tomorrow by something more illuminating, more comprehensive, more true.

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LOPE'S DRAMATIC ART: THE FORMULA OF ART VERSUS THE FORMULA OF HUMAN LIFE

The first tendency of the average student who desires to discover Lope's principles of composition is to search through his essay *el Arte nuevo de hacer comedias,* and the numerous prologues and dedications prefixed to the first editions of his plays. This is, to me at least, a fruitless academic procedure. Lope writing a *comedia,* and Lope trying to explain how it is done, are two absolutely different men, two minds working in wholly distinct fashion and on different levels. The *Arte nuevo* especially is no clue to what we desire most to know, but pedantic ill-combined material drawn from his reading; it is the acceptance in theory of dramatic principles to which the work of his life gave the lie, an uncritical repetition of traditional phrases concerning the units of time, place and action, *rarae aves* which never lodged on Lope's tree, a naïve explanation of the differences apparent between his own creation and the standard works of old, coupled with excuses for catering to the poor taste of the contemporary theatre-goer. Nor do his prologues and his casual definitions of the *comedia* lead us out of the woods and into the sunshine. Indeed, when all is said and done, the Lope who tells us of his art is a mind circumscribed by accepted academic teachings to which any deliberate opposition would have been unpardonable heresy. Cervantes, with his meagre dramatic and slight poetic gift, and the various mediocre contemporaries of his early efforts, jogged all their lives through in these trammels, and if Lope's original genius had not broken the academic bonds which his uninspired self-criticism tried to accept, we would have had no *monstruo de la naturaleza;* Spain could not point with pride to his repertoire which furnishes an example of every note, or combination of notes, struck by any of the playwrights destined to follow in the steps of this master composer.

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Take, for example, the foreword of the *Dorotea,* a work always dear to Lope's heart. Although it is written by Lope's friend, Francisco López de Aguilar, it presents a series of arguments which unquestionably voice Lope's own opinions. For they not only defend the prose form of the play, but insist that the poet succeeded in making the language and the action truer to life than was usually the case. The writer says: "Siendo [la Dorotea] tan cierta imitación de la verdad, le pareció [a Lope] que no lo sería hablando las personas en verso como las demás que ha escrito." Moreover, the stage demands expression in verse, a creation along accepted lines, while a play not intended for the theatre, is not bound: "que el papel es más libre teatro que aquél donde tiene licencia el vuglo de graduar, la amistad de aplaudir y la envidia de morder. Pareceránle vivos los afectos de dos amantes, la codicia y trazas de una tercera, la hipocresía de una madre interesable, la pretensión de un rico, la fuerza del oro, el estilo de los criados." And if the usual procedure is violated, the reader is asked to remember that the author is reproducing life (*la verdad*). "Si algun defeto hubiere en el arte, por ofrecerse precisamente la distancia del tiempo de una ausencia, sea la disculpa la verdad; que más quiso el poeta seguirla, que estrecharse a las impertinentes leyes de la fábula; porque el asunto fué historia y aun pienso que la causa de haberse con tanta propiedad escrito." Those who admire the prominent characteristics of Lope's art, who prefer the charm of his verse to the prosaic features of the *Dorotea*—disfigured by its academic discussions and its pedantic show of learning—will have no difficulty in finding "otra imitación más perfeta, otra verdad afeitada de más donaires y colores retóricos, la erudición más ajustada á su lugar." Indeed to me this foreword of Aguilar is not far from verbiage and may, therefore, be misleading. Could Lope after laboring for years at his profession, within the limits which the formula of his art had set him, present speaking characters and contemporary customs with all the unartificial colors of real life by a mere act of volition, if he had not already done

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so through the dictates of his own genius? He certainly could not, and the *Dorotea* is there to prove it. We are told in the foreword that the sentiments of the lovers are presented *más vivos* because of the prose. As a matter of fact, their conversation seems much more stilted and unnatural by the very fact that it is in prose. Take, for example, the dialogue of Act I, scene v. Could two lovers ever speak as do Fernando and Dorotea here, and be considered sane? Such overdone exclamations, so many references to the classics, such patent imitations of the Celestina and other novelistic works, such readings of letters and reciting of verses, what are they but the usual combination of features characteristic of Renascence dialogue? It is gratuitous to add that there are also mingled qualities of great, undying charm, that a poet who had drunk so deeply of life as Lope could not fail to add genuine notes. Thus Dorotea's words to Celia, defending herself for having yielded to Fernando's personality and genius, have an exquisite touch: she would live forever through his verses. "¡Qué mayor riqueza para una mujer que verse eternizada? Porque la hermosura se acaba, y nadie que la mira sin ella cree que la tuvo; y los versos de su alabanza son eternos testigos, que viven con su nombre." On the other hand, the formal conversation of lovers may lose all unńatural traits when expressed in verse, and if the reader wishes to see an example not unworthy to be set by the side of Romeo and Juliet, let him read some scenes in *el Caballero de Olmedo,* notably the third scene of the second act.

I have mentioned Lope's casual definitions of the *comedia,* of which there are several examples in his plays, and asserted that they too tell us but little that is illuminating about Lope himself, little that is distinctive about his own peculiar art. Thus we are told in *el Acero de Madrid:*

> No en balde se inventaron las comedias,
> primero en Grecia que en Italia y Roma.
> Allí se ven ejemplos y consejos,
> porque son de la vida los espejos.

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And again, at greater length, in *el Castigo sin Venganza:*

¿Ahora sabes, Ricardo,
que es la comedia un espejo,
en que el necio, el sabio, el viejo,
el mozo, el fuerte, el gallardo,
el rey, el gobernador,
la doncella, la casada,
siendo al ejemplo escuchada
de la vida y del honor,
retrata nuestras costumbres,
o livianas ó severas,
mezclando burlas y veras,
donaires y pesadumbres?
Basta que oí del papel
de aquella primera dama
el estado de mi fama:
bien claro me hablaba en él.
¿Que escuche me persüades
la segunda? Pues no ignores
que no quieren los señores
oír tan claras verdades.

According to this we are to see in the *comedia* "a mirror of actual human life," a phrase, not so new but that other playwrights have used it frequently with slight variations. In theory this may be so, but how Lope has modified it in actual practice we shall see as we proceed.

If, therefore, Lope's art was not intrinsically one of deliberate premeditation, one that he could reason about, can we none the less successfully analyse the complicated nature of his vast creation? I believe so: for the conclusion which I have gradually reached is that Lope's handiwork is a combination of tangible elements, conceived by his imagination and modified only in particular phases by the facts of human life. The formula of Lope's *comedia* is thus one of the purest art, which does not by any means, consciously at least, always hold a mirror up to nature, and, consequently, it makes a sharp contrast with the formula of human life. But no great creative genius has ever expressed himself wholly in one or the other, and while a drama which more fully satisfies the latter formula, like that of Shakespeare,

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must embrace also many elements of the former, so the art of Lope betrays increasingly a tendency to reduce the scope of his artistic formula and to extend and make more his own the formula which is always true to human life. If he was not wholly successful in this effort, if posterity, generally unbiased in those judgments which concern literary immortality, has allowed his plays to become literary and artistic treasures open to the few, he nevertheless represents the highest point reached by any exponent of the formula for which he stands. And by an even stranger decision of posterity, he has suffered but little more than his great contemporary, Shakespeare, whose works are apparently becoming less and less the spiritual possession of our younger generations.

Before we begin to analyze in detail the artistic formula of Lope and present its living qualities as well as its defects, we pause to ask ourselves in what atmosphere his type of play could be perfected. This question, however, is best answered by the whole of the exposition which follows. Yet it may not come amiss to speak briefly here of two things: the attitude of mind of Lope's public toward the *comedia,* and the kinship of other Spanish works beside which Lope's productions as children of the inventive faculty take their place.

The Spaniard of the Renascence couples with his unsurpassed power of imagination a gift of self-delusion and a simplicity of *Weltanschauung*—speaking of the average man of the people—which have made possible the creation of unique types of literature of peculiar artistic inspiration. I refer in fiction to the romances of chivalry and similar stories of adventure, the pastoral novels, and in verse, to the great body of lyric poetry and the *comedia.* In immediate connection with this very statement we must take into consideration not only the abyss which exists between the relatively much smaller body of realistic fiction (such as the Celestina books, the rogue stories, the satirical writings), and all of Spain's imaginative prose literature, but also the abyss existing between the relatively much smaller body of realistic drama (represented by the farces of Lope de Rueda,

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the *entremeses* of Cervantes, Lope and others), and the highly poetic *comedia*. If we are to judge by bulk alone this literature of the imagination looms very much larger in the history of the Spanish people than their realism, extraordinary as the latter is. Works of pure invention appealed longer and had a greater hold on their artistic intelligence than any other type. If Lope's *comedia* is here classed with the great types of literary invention an analysis of its chief elements may presently justify this point of view; like them his creation is an extraordinary tribute to the artistic powers of appreciation of the Spanish people whose constant favor alone vitalized his works and allowed them to hold the stage in uninterrupted popularity throughout his long career. Yet we shall later feel inclined to wonder at this artistic intelligence, this boundless love of a poetic work of the imagination, when we come to learn that Lope's *comedia* represents a rare composite expression which mingles reality with various idealized features, and not seldom with unrealities for which I have never found any parallel in contemporary documents, nor any foundation in reliable pictures of Spanish society of his time.

We still have to state the chief reason why the *comedia* takes its place beside works of the inventive faculty rather than those inspired by the unadorned actualities of life: that reason may be found in Lope's concessions to tradition, not infrequently at the expense of a closer observation of contemporary manners and of psychologic accuracy. In spite of his overwhelming productivity, his variety and originality, Lope's inventive genius was never free from the grip of literary, academic and stage traditions, and the reader will see from what follows to what extent they determined the formula of his art. It is the presence of these traditions, the acceptance or imitation of specific, inherited features, the inability to shake off the influence of something already printed, the assimilation of traits of style or of currently used material which compel us to class the *comedia* with works of the imagination rather than with those which held a mirror up to nature. The influence exerted by the former will be apparent from what is said hereafter.

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The scope of this essay obliges me to discard any consideration of the less vital themes of Lope's vast programme. I refer to such works as the *comedias de Santos* and to those which deal with peculiar legends, mythological subjects and semihistorical tales. The first, indeed, are not remote from Spanish culture of the epoch under consideration, but they are farther removed, as a rule, not only from the dramatic formula of human life than any plays we choose to include, but often do violence even to Lope's purely artistic achievement. As regards all of the latter type, they indeed increase the bulk of his output but add practically nothing vital to the great elements of his art; they give certain arbitrary principles, such as that every subject is fit for theatrical presentation, a wider range, but owing to the vague dramatic application of these principles they add no important or illuminating feature to our analysis. I am dealing only with those plays through which the name of Lope has any hope of surviving, in which he presents actual, living themes in an infinite variety of form, and on a canvas which has not wholly paled as have so many *comedias* of his day. In short, I am drawing my inferences chiefly from those plays which present Lope's nearest approach to the game of life and love in all of its comic or tragic aspects. For we can retain an abiding interest only in those children of Lope's fancy which reveal the traits of our common, human heritage, the whims and passions of all men and women clothed by him in the living colors of his unparalleled poetic gift.

I shall now take up the chief elements of his literary inheritances and the tradition which forms a part of the foundation on which his *comedia* was raised.

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INHERITANCE AND TRADITION MANIFEST IN THE CHARACTERS

Let us go back three hundred years and imagine ourselves seated among the spectators at various representations of Lope's *comedias*. As we try to seize and hold the images that stand out from the whirl of rapid action passing before our eyes, numerous indelible impressions are stamped upon our memories. The foremost of these is that we have seen the work of a master hand, which, after fashioning a certain number of characters, has, with magic skill, given them motion, presenting them day after day in an unlimited number of different combinations. Their speech is never the same, never monotonous, their witticisms cannot fail to arouse the laughter of the audience; their emotions of pain, anguish, hatred, jealousy, and love awaken in all a sympathetic response. Yet in spite of the incredibly rapid action which characterizes the great majority of Lope's *comedias* and lends his artistic formula all the outward manifestations of life, in spite of the large amount of pure stage business, which, as is apparent at every turn, permitted talented actors and actresses to hold the attention and to win the favor of the public, we are bound to ask ourselves again and again, is this the perfect image of actual contemporary Spanish society which so many writers take it to be? The answer must be in the negative. Let us look at some of the phenomena which pass before us.

No art which professes to picture human society, family life, daily episodes of the average man or woman, can set itself any restrictions; it cannot omit arbitrarily nor overemphasize a certain number of facts or elements. Thus we are impressed with the fact that human society in the *comedia* has with rare exceptions no mother. All reasons given in defense of this omission but emphasize the fact that we are not dealing so much with a limitation imposed upon a great art by etiquette or current manners as with a silent acquiescence in a literary tradition which goes back through centuries of the life of Rome and

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the Latin nations, a tradition none the less fixed because it shows occasional exceptions. We may presume that the mother has always played an undramatic, a passive part in actual human society; her duties and her influence have been circumscribed; she might be seen but not heard, and even that only in her own home. The usual appeal to Moorish influence on the seclusion of women cannot be disregarded altogether, to be sure, yet by itself it makes a weak argument, because the daughters would have to be included in the elimination and we should have no *comedia*. Moreover, exceptions explain this phenomenon which was accepted by the Renascence drama all over Europe and make us realize that the introduction of a mother into the plot may lead us even farther away from the picture of actual society than her customary omission. Take, for example, *la discreta Enamorada,* in which the mother has all the gross traits of a duenna, all the undignified weaknesses of a silly old woman who courts the advances of a young gallant, and participates in rendezvous and other conventional episodes designed for conniving old females; or *Quien ama no haga fieros,* in which mother and daughter are rivals intriguing to win the same lover, in which race the logical victory of the young daughter leaves the mother angry and shamed, and the play closes with the latter reproaching her daughter for her cunning, "Tu has hecho esta invención." Or take *los Melindres de Belisa,* in which the widowed mother, Lisarda, is depicted as ready to accept another husband. She falls in love with a supposed slave of the household, who has already taken the daughter's fancy, while the son also falls in love with a supposed female slave. Lisarda, therefore, impresses one merely as a duenna with the title of mother, but without sweetness or dignity, for she, too, meets with discomfiture and ridicule at the close. Is this the retired and gentle mother of Spanish society? Finally, in Lope's *Dorotea,* in which critics see more personal history than is justifiable to assume, we find the repulsive extreme of a mother, Teodora, who is willing to sell her daughter's honor to a nabob for gold. Even if we grant the possibility of an individual case of such depravity in

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human society and admit that Lope had a living model in mind, we need only compare Teodora with the go-between of fiction and drama in Italy and Spain to see that she speaks the language of literary tradition. The plot, according to which the reader is permitted to see the interior of Dorotea's home, represents the latter with no spotless character, and imposes the conclusion that her conniving mother offered no objections to the life which her daughter has led. In brief, the omission of the mother was a novelistic element which the *comedia* had inherited, and as long as the majority of plots in novel and play alike turned on secret intrigues of amorous passion, games of hide-and-seek, honorable or otherwise, lackeys' tricks and rendezvous, the mother could play no dignified part without bringing down the poet's scheme like a house of cards; if included at all, she naturally assumed a rôle by no means in keeping with her sacred position and name.

The absence of the mother made it imperative for the poet to introduce an elderly female who would lend authority to this picture of society, and at the same time be a conceivable part of the plot. We, therefore, have either the aunt or simply a character not related to the household, very often depicted as a widow and partaking also of the character of duenna and go-between. That the latter personage existed in Spanish society as elsewhere we cannot doubt, but everything has its reasonable limits. In this particular case we are once more dealing with a character on which novelistic and dramatic episodes have turned for centuries as upon a main axis, and, however much poets abused the type and distorted the actual figure of reality by adding the traditional touches, copied through centuries of literary imitation, it never lost its vogue or failed to occupy a prominent place in novel and theatre. Spanish literature of the Renascence made many contributions to that long line of able females beginning with the old hag of the classics and running down through the *trota-conventos,* the Celestinas and the duennas. The duenna especially became an obsession of numerous writers of the Golden Age, who set her up as an omnipresent, perverse social manifestation, and so found a pretty opportunity to rail

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at her in the best literary manner. In the elderly woman of Lope's *comedia,* we are consequently dealing with an inheritance skillfully modified by the facts and made acceptable to the public by his incomparable wit and graceful verse.

A theatre-goer of Lope's day would be impressed in the next place by the numerous figures of the disguised or wandering damsel, the maiden who, deceived or abandoned by her lover, hides her identity under the garments of a servant, a slave, or even a lackey or a young gallant. This is a puzzling element in Lope's formula. How many young women were wandering through Spain or the streets of Spanish cities in disguise? Why did the public accept this figure in its never-ending variety, and why was it copied by all the playwrights of the seventeenth century? It cannot be explained, unless we admit that a whole audience may become hypnotized by a literary type. That the disguised damsel was nothing else is manifest not only from her great age in fiction and legend but by the rather unoriginal way in which she reappears in the history of the *comedia.* Did the spectators find in the contrast between the restraints and limitations of reality and the freedom of fiction a kind of esthetic or artistic satisfaction? I have searched through matter-of-fact books and documents and yet never ran across the unrecognizable, disguised maiden. Does not Shakespeare make it evident as only he could that Viola of *Twelfth Night* is but a child of his poetic fancy? In both Lope and Tirso examples of this disguised damsel are fairly common, so that I need not pick out particular characters, nor make the futile effort to demonstrate that she must have been a common occurrence in actual society because she is so thoroughly at home in novel and *comedia.* Yet to be fair to Lope the runaway maiden is frequently charmingly drawn; she shows all the wit, pathos, and poetry with which his genius was so abundantly endowed. On one occasion, at least, in *Más pueden celos que amor,* act III, scene xiv, Lope appears not only to regard the disguised maiden with a twinkle of fun in his eye, but to admit frankly that she is a character inherited from books.

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Conde. ¿Habránse en el mundo visto
mujeres que disfrazadas
hayan hecho extrañas cosas?
Mendoza. ¿Quién duda que han sido tantas
que han ocupado los libros,
y de la fama las alas?

Another puzzling feature of Lope's stage is the occasional presence of courtesans of the better class; these stand out in glaring contrast with the refined girl hedged about by all the restraints of her position. This feature gives rise to striking contrasts in stage pictures because we have the freest morals by the side of seclusion and modesty. In this type of woman, however, Lope combined literary imitation with fact, presenting to us vivid local color in poetic guise. He unquestionably had in mind now and then the type of woman presented with great freedom in the Celestina literature, and, less frequently, that of the Italian *novelle,* mingling with this imitation a study of local morals and customs.

This is not the place to speak at great length of the manners of the Latin capitals of the Renascence, especially the larger cities: Paris, Rome, Madrid, Seville and others. But a few words may serve to throw some light on the characters of the go-between and the courtesan. Most accepted narratives of moral corruption are always to be discounted to a certain degree, because they bear many signs of exaggeration. Innumerable writers have indulged their fancy in scandalous tales because unsavory morsels have always made attractive and salable reading. Glaring pictures of incredible freedom, descriptions of the immoral life of the entire society of a city, have always caused an agreeable shudder in the credulous reader. In this, novelistic works especially have contributed their share, and the modern critic forgets that he is taking highly colored entertainment for fact. After sifting all the evidence and building rather on silent archives and unadorned history, we are, to be sure, face to face with a condition unlike anything today. Madrid and Seville especially, cities which combined many cultures, in which Roman and Moorish customs dominated, present a freedom of manners excellently

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depicted in some of Lope's vivacious scenes. The existence of slavery, the democratic spirit of the servants, the quest of sex which is always in the atmosphere, the limitations of a society thrown entirely upon its own resources for amusement because restricted communications practically isolated it from the rest of the world, the animation of street life developed to an unparalleled degree, and, finally, the unrestrained manifestations of the southern temperament, all these facts and many more made possible the presence of the free woman and gave her an established prominence in life and in art. It is, therefore, clear that Lope introduced a very human element into his *comedia*. But the remarkable fact remains that he presented this side of life with an unusual delicacy of touch. Since comparisons are often helpful, it is interesting to point out how much cleaner and purer he has kept his tone than the Elizabethan and Jacobean dramatists did in England, for these latter often sink into unspeakable depths of filth and indecency. Lope's art consciously sought to attain a high level in its moral tone, for which we also owe a debt of gratitude, however slight, to the official censor, who protected public morals from the evils of literature. In short, we are dealing with a condition common to Latin society, and reaching far back into the classical age, which prohibited the virtuous maid from taking part in the social gatherings of men, and so brought about the substitution of the courtesan. The latter combined with her freedom of manners beauty and cleverness, and became in life a visible part of society, and in literature the admitted companion of men.

Among the novelistic characters to whom Lope has given traits of endless variety and originality is the young gallant, spirited, alive and consequently full of action. The type is not distinctively a Spanish creation, for we find him in all literature of the Renascence; he is prominent in novel and memoir, but especially on the stage, where his dashing qualities give him the first place. Yet in the *comedia* of Lope he seems to me to surpass all others on account of the astounding diversity given to his speech, his moods, his impulses, his whims, his virtues and

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his follies. Logically a character all action must have a foil, and so Lope set by his side another traditional figure which he presents with no less variety, the attending servant or lackey. This inseparable appearance of master and servant easily becomes dull and mechanical in the hands of an inferior genius, and so betrays the fact that we are dealing with a stage device rather than a common phenomenon of human society. Lope has managed to put into the servant the unbounded resources of his wit and made him one of his chief claims to rank among the world's great comic playwrights. The reason for the existence of a companion for the gallant derives chiefly from his appearance in centuries of novel and drama. He was necessary to the plot and assumed diverse forms, such as that of advising friend, guardian, *ayo,* teacher, but especially that of servant, slave or lackey. On comparing Lope's gallant with all the types which preceded him we find how much this versatile playwright improved his literary models, how he managed to make a dangerously stereotyped character alive. How he succeeded in creating a never-ending series of comic scenes involving master and servant will always appear a miracle of invention. Indeed, he has so accustomed his reader to look for these witty scenes that any play without them causes genuine disappointment.

But let us see to what extent the servant is an invention of Lope's mind. Real life, as contrasted with literature, reveals the presence of the commonplace rather than the witty servant, and in Spanish society no doubt could be found numerous examples of the attending maid servant, the slave, the lackey, the lady's *escudero* and the rest. But we are now dealing with a personage endowed with far more than the average traits. The latter are not conceivable as dramatic possibilities. Even the average literary models, the servant that can be bribed or won over, the serious guardian, the grave *ayo,* the sentimental companion, or the mixture of messenger and go-between, these and others would have failed to add the vivacious, living touch necessary in plots based almost entirely on action. Lope, therefore, conceived a character to the flexibility of which there are no

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bounds. His attending servants embrace every conceivable quality: they are shrewd and witty advisors, they invent tricks and discover remedies, they overcome obstacles, they are full of delightful saws, they draw on a vast amount of human experience, they are filled with ready information, and not infrequently with substantial learning and classical instances, they are loyal, devoted and self-sacrificing friends, they may even be excellent philosophers, they represent in the most comprehensive sense the perennial resourcefulness of Lope's own gifts. And all this is true, although to a much lesser degree, of the *criada* who attends the heroine.

In this very fullness and completeness of mental traits in the servant lies one of his chief defects, and we quite naturally ask ourselves how likely it was that such attendants or lackeys existed anywhere outside of Lope's fertile brain. Readers of the *comedia* get the impression that innumerable gallants walked the streets of the Spanish cities and that each was favored by heaven with a servant in some way extraordinarily endowed. If we may consider the best part of this figure as Lope's creation we are nevertheless dealing with an inherited type modified by the demands of the stage into a personage to whom his genius gave the breath of life. It is apparent that he kept actual servants and lackeys sufficiently in mind to make his own characters acceptable possibilities. They are alive, even if they move in what seems now and then an imagined form of society, raised above actual life, just as was their poetic speech above the prose of common day. They are alive because Lope borrowed with consummate skill the color, the movement, the kaleidoscopic animation of the world about him, giving his handiwork warm blood and poetic existence.

I do not presume to mention all the characters of Lope's plays which would ordinarily find a place in this discussion; I shall limit myself to giving a few more which may be of interest to the reader. They are the father, occasionally replaced by the uncle, as the aunt so frequently took the place of the mother. Here Lope again exceeds mere tradition, betraying in these per-

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sonages a more pains-taking observation of current manners. Indeed, some of his old men are amongst the greatest creations of his stage. To one traditional figure—the rich, old suiter who bases his advances on the power of gifts and gold—Lope has given an original turn by presenting him in the guise of a familiar, contemporary character, the *Indiano* or nabob. The novelty and romance which attached to an adventurer returning from the Indies laden with riches and boasting of strange experiences made a fruitful addition to the dramatic possibilities of the *comedia,* and Lope could scarcely fail to give him on the stage all the interest he awakened in real life. He is a part of the adventure element of the *comedia,* and takes his position by the side of the soldier who returns from campaigns in Flanders or Italy, that much traveled, wandering personage who injects into every plot new elements of intrigue, trickery and romance.

In speaking of the influence of inheritance and tradition upon the characters a word must be said about the poetic nomenclature of the *dramatis personae.* We deal here with one of the stereotyped features which characterizes not only the Spanish drama of the Golden Age but the whole Renascence drama everywhere. The reason for the existence of these stereotyped names is not far to seek: they were adopted under the influence of the fiction sources of the drama, coupled with the exigencies of dialogue in verse. They seem especially suitable in a drama which is not entirely an image of contemporary conditions, but the picture of an idealized form of society. Lope presented on the stage between seventeen thousand and twenty thousand characters, for whom he devises a surprisingly wide range of names. Their drawback will of course always be their inevitable repetition, and the reader is sometimes hopelessly lost in the long lists of Dorotea, Teodora, Belisa, Fenisa, Feniso, Finea, Fineo, Laurencia, Laurencio, Turin, Chapin, Batin, Chacon, and endless scores of others. They form one of the elements of Lope's art, which has grown pale, but which we must learn to endure as an inoffensive feature of the poetic language of the *comedia.*

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INHERITANCE AND TRADITION MANIFEST IN SPECIFIC TRAITS OF LOPE'S PLOTS

The rapidity of action which characterizes practically all of Lope's plays has been touched upon above and will be discussed in connection with the chief features of his dramatic technique. At this point, however, it leads me to draw attention to the inevitable result of constant forward motion in the plot. Psychological changes due to meditation, delay and repose are replaced in the majority of cases by stage devices of an external character, novelistic episodes, striking theatrical effects admirably conceived to surprise the spectators, by impulses, whims and passions which do not represent any spiritual growth in the characters. One of the excellent traits of Lope in this connection is his self-restraint, the manner in which he has refrained from overdoing this side of his dramatic formula. Critics of past generations, having taken for a starting point the work of Calderon, who used all these features with more mechanical skill than Lope and perfected his technique, at times to the point of rigidity, have seen fit to include Lope in their schemes of classification, and made him, because of these outward signs, a romantic dramatist. This is misleading and inadequate, because no other fact stands out so clearly after a prolonged reading of his plays as this, that it is impossible to find any pigeonhole into which his vast genius can be compressed. The spirit of his art has a thousand windows and permits the reader to look upon a wide range of human activities; it shows a comprehension of all that goes on in the hearts and brains of men, of which romantic dramatists and even Calderon had an inadequate conception. His gift of invention was so enormously taxed that it had to make concessions to literary and academic traditions in certain elements of his plot material which do not represent profound aspects of human life; therefore critics have singled out these external traits and branded them as signs of the romantic drama. The fact is that

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Lope has romantic features as he has characteristics of every school, if one chooses to search them out, but more light is thrown upon his art if they are considered only from the point of view of his own day and treated as accepted elements of an inheritance which he received in common with the whole Renascence.

What are some of these tangible outward stage devices or plot episodes? They are those which novel and drama have assimilated practically the world over. Indeed, some of them have their roots in folk-lore themes and are as old as the imagination of man. Lope used them in his usual impressive manner, giving them a novel turn again and again. Among them are disguises of all kinds: women as men and less frequently the other way about, maidens as servants, doctors or even college professors, deceptions, feigned relationships, lies ranging from white to black, incredible experiences and adventures exemplifying the delightful saying *de luengas vias luengas mentiras,* the substitution of one person for another, concealments which lead to comic or tragic ends and many other novelistic *motifs.* Among the common devices which help the plot forward are the bribery of servants, the exchange of the usual lover's tokens such as handkerchiefs, letters, rings, messages and the like. The tricks employed to open a conversation, to obtain an interview or send a bit of news include such methods as opportune stumbling and falling on the part of the girl, the lover hastening to extend a helping hand; the use of the holy water font at church, where a glove or letter may be left; the traditional entrance into the girl's house of the vendor of knickknacks or ladies' articles of apparel, a personage who goes back to the *institor* of the classics, and the *trota-conventos* of early Renascence literature; and the protected rendezvous carried out under the aegis of some servant, friend, or relative. Possible meeting places are of course limited to accepted custom, the most common being the streets or public promenades, or the *reja* of the woman's house, if the lovers or interlocutors are unobserved. Servants are not as a rule considered intruders. Next in importance is the church, to which every woman would repair daily as surely as the sun rises in

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the morning. Frequently inns are successful meeting places. The unheralded entrance of the lover into the very room of the beloved may be taken as an amusing, although arbitrary, breach of custom on the part of the poet, since it is always greeted by an exclamation of fear and disapproval on the part of the girl. As a purely novelistic episode it is an inheritance out of the classics, for we may recall that Ovid advises the lover to make it one of his principles to force his way into the woman's house if possible, a principle made use of especially by the Italian novel. The proximity of the houses of the lovers, the possible signs exchanged from balconies, were no doubt applicable to local conditions, but are none the less common to all novels dealing with episodes of life in cities.

We are bound to view any great liberty of action on the part of young women, who are otherwise depicted as refined, and educated according to the retired position occupied by the average mother and daughter, as a stage device by which the poet broadened the actual conditions. In those female personages who show independence of both thought and action Lope presented characters and conditions which gave his wit freer play than colorless reality; he entertained his audience by means of a picture frankly intended as an exception rather than the rule. This is one of the features which makes certain writers voice their enthusiasm over the lifelike descriptions of Spanish morals and customs to be found in the *comedia,* but, as I already stated above, their assertions seem based on statements and pictures which in their turn are founded on inferences drawn from these very plays. As an argument this procedure involves us in a vicious circle, the probability being that in this whole matter we are dealing with another clever fusion of fact and fiction.

Considering the wide range of poetic license, it is futile to criticize Lope for occasionally reducing the whole world to a small stage. Thus the mention of a personage living far away may prompt some one present to claim him as a relative, friend or acquaintance. This theme of universal acquaintanceship is a part of the artistic formula which found no obstacles in dis-

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tances, and took for granted that the imagination of the spectators was equal to any rapidity of action, to a flight over any distance, or to a removal to any place. The devices according to which characters in localities widely apart are known to one another are thoroughly accepted as stage possibilities, and are necessary to connect scenes in plots which rejected the unity of place, and which are, after all, only a mixture of reality and fancy. In connection with this fusion and the presence of inevitable artificial elements not only in the Spanish but in every national drama, we are apt to overlook that a detailed study of life in the European capitals at the period under consideration makes evident a number of truths concerning human existence widely differing from the facts of modern city life. The absence of newspapers, of communication with the outer world to which I referred above, the lack of all modern inventions, gave vast importance to the arrival and departure of all mail, to messengers and couriers; it increased the carrying power and vitality of gossip, conceding undue prominence to all local occurrences, however slight, to scandals, accidents, rumors, placards, pamphlets, letters and the like. Therefore individuals dependent upon their own resources lived a life measured by standards wholly different from our own. We may thus assume it to be extremely likely that individuals in families of reasonable prominence were widely acquainted among the inhabitants of the same city.

But city life, however circumscribed, can never be dominated by an artificial formula in every phase or level of society. Even formal court manners have never meant that a whole city led an existence of pure etiquette. The court life of monarch and aristocrats maintained its course on one side of a cleavage, on the other side of which the masses of the people pursued their sane and commonplace ways. It must have been so with the society of the Phillips, or the actual Spanish world would never have survived. It seems more critical to accept with many qualifications the peculiar point of view which makes the artificial traits found in the *comedias* of the seventeenth century a mirror

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of reality. This conclusion is hardly borne out by objective documents dealing with facts. The vast majority of the Spanish men and women who lived during the reign of the Phillips did not constitute an unnatural or a non-moral community; they were a mass of sound beings with red blood and sane thoughts. Yet we read of vogues in dress, for example, and imagine the whole Spanish people pursuing the idle fashion of a walloon collar or a round-toed shoe; we are told of rascals and picaros in the streets of Spain, and so believe that every city swarmed with them; we are impressed by theatrical duels, and therefore imagine that the streets rang at night with the clashing of swords, and we visualize the processions of *alguaciles* dragging culprits to prison; we recall the intriguing, adventure-seeking career of certain young women, but fail to remember that the cities were full of virtuous girls living the normal, secluded life. We have heard repeatedly of the severities of the Inquisition, and picture Spain tormented by a blind, inhuman tribunal. Contemporary criticism of the actions and usages of human society are worthy of the most careful scrutiny, but they are, it must be remembered, almost invariably aimed at abuses, misguided efforts and sporadic follies, and not at normal conditions. A playwright may draw certain pictures of society on the admitted principle that a comic, a pathetic, or a tragic scene need not be taken as a direct criticism or a fixed image of contemporary life. In short, it is a question of the balance he may strike between the artistic formula and the formula of actual human life. The dramatic poet may put on the stage episodes or events not because he considers them frequent occurrences, but isolated happenings worthy of record. This is especially so with tragedy. The conclusion drawn from an Oedipus Tyrannus is not that this character or his career is a common occurrence; Electra is a unique creation of the poetic mind. We cannot infer from Shakespeare's art that the world is full of foolish old men like King Lear, who divide their property according to the hollow protestations of love made by their daughters. How many Macbeths or Othellos or Falstaffs are there? Descending into the realm of comedy, the principle holds

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with a somewhat wider range of application. Specific events of common life are duplicable, but successive series of artificial combinations very rarely so, and that only when we are dealing with arbitrary modifications of local customs or literary imitation and inheritance.

Of poetic abuses, artificial or stereotyped language, of the speech of love, courtship and intrigue I shall write below, as that demands a special chapter. Having mentioned devices of plot and elements of plot-content, a few additional words will suffice touching upon the repetition or limitation evident in the range of thought of the personages, a quality to be attributed not only to the rapidity of action which hinders a philosophic treatment of life but to Lope's artistic formula in general, which is devoted to an infinite number of combinations of the themes of love, jealousy and honor. Lope undoubtedly recognized the inadequacy of this formula when applied to the fullness of human activities, and notably in his tragedies he knew how to descend to the depths of all emotions which may stir the heart. A discussion of the variety of motive forces in his mighty themes of self-sacrifice, duty, infidelity, revenge, his highly diversified pictures of inner struggles can hardly find room within the scope of this essay, and the reader will be best rewarded by studying them in Lope himself. Of the prominent themes of love and jealousy little need be said. No other poet of the world's literature has sounded their sombre depths more skillfully; no one has given them more graceful, witty or humorous turns and definitions, or presented them in more different moods.

But we must dwell a moment upon the theme of honor, expanded into a veritable code which dominates all other sentiments. It was, like few other dramatic motives, the happy hunting ground for every dramatist. Much has been written about it, and it is therefore trite to add a disquisition on the Spaniard's character, showing that he was "jealous in honor, sudden and quick in quarrel." Indeed, we know from formal works on the subject that there were well defined grades of grievances, affronts and insults, as there were also principles governing the amends

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which could be exacted. In other words, the Spaniard is presented as meticulous in all matters concerning his honor. But so were all peoples of the South: the Greeks, the Italians, and the French. Even the colder northern races rehearse this traditional theme in novel and drama; its effectiveness was so apparent that it was seized and repeated for decades on every stage. Is it therefore a specifically Spanish theme, or is it not the fact that the Spaniards have merely written more and more impressively about it? After comparing a great many writers and plays, I find that the treatment of honor is, to no small extent, a matter of formal phraseology, together with constant imitation and copying which gave unoriginal minds a welcome opportunity to deal with a lofty subject. Consequently the reader will frequently come across a stilted disquisition on honor in the literature of the Renascence, which is generally in keeping with an accepted, contemporary point of view.

To resume, no analysis of the elements of Lope's formula, which I have just treated, can be as illuminating as his own words, for he has, after all, an inimitable way of describing the world which his fancy has set up. The traditional lines along which so many of his plots move are best given in the following verses:

Fenisa. ¿Qué mancebo me pasea
destos que van dando el talle?
¿Qué guijas desde la calle
me arroja, porque le vea?
¿Qué seña me has visto hacer
en la iglesia? ¿Quién me sigue,
que a estar celosa te obligue?
¿Qué vieja me vino a ver?
¿Qué billetes me has hallado
con palabras deshonestas?
¿Qué pluma para respuestas,
qué tintero me has quebrado?
¿Qué cinta, que no sea tuya
o comprada por tu mano?
¿Qué chapin, qué toca?

Belisa. En vano
quieres que mi honor te arguya.

—*La discreta Enamorada.*

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Or the following:

Hernando. ¿Quién ha hecho
milagro tan notable en tu sentido?
Lucindo. La confianza de que soy querido.
¡Bendiga el cielo la invención, la traza,
la hora, el movimiento, el manto, el Prado,
los celos, los disgustos!
Hernando. Y ¿no dices
que bendiga también a Estefanía?
—*La discreta Enamorada.*

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ARTIFICIAL DEVICES IN THE TECHNIQUE: BALANCE, THE DUPLICATION OF GROUPS OR COMBINATIONS OF PERSONAGES

In speaking above of certain characters in Lope's *comedia* who may be considered as taken in part from tradition, but modified by the poet's art, I gave one of the prominent places to the young gallant and his servant, and to the heroine or *dama* with her attendant, combinations or pairs repeated in infinite ways and presented in such a manner that we cannot conceive either master or servant existing without the other. We now go one step further and examine the artificial result obtained by balancing these pairs one against the other. This device has already been spoken of by writers on the *comedia,* and its unnatural character condemned. It, therefore, requires a defence or an explanation only if we cling to the untenable idea that everything in the *comedia* reflects real life. But if we keep in mind certain wholly artistic elements of Lope's stage, and get his own point of view on the dramatic interaction, the theatrical effectiveness of these games of duplication, we shall find in them a conscious development of infinite possibilities in situation, humor and comic confusion. It is apparent that the servant may not only duplicate the master's love affair (see, for example, *el Acero de Madrid,* Act III, scene vii) but he may also find himself involved in the same predicament as his employer and frankly burlesque, by the absurdity of his own situation, the mock-serious plight of his master. These possibilities Lope recognized as a source of comedy, and occasionally a servant makes plain the object of this invention. Thus Fisberto in *el Ausente en el Lugar* tells us:

> Sabina, ya tú sabes que danzamos
> los criados al son de nuestros dueños.
> Él vuelve á Elisa, y yo me vuelvo á Paula;
> Dios sabe que me pesa.

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And in *los Comendadores de Córdoba,* the servants, we are told, must duplicate the relationship between master and mistress:

> Luego, donde un amo honrado
> tiene alguna prima honrada,
> ¿no viene a ser la criada
> la prima de su criado?

Were it not for lack of space many examples of amusing situations and witty dialogues arising from this invention might be given. A single one will suffice. In *el Ausente en el Lugar* Carlos tries to make Elisa believe that he is obliged to absent himself while in reality he does not leave town. Esteban, the servant of Carlos, has in the meantime agreed to have a rendezvous with Paula, Elisa's servant, and the following comic scene takes place:

Esteban. ¿Qué es lo que habemos de hacer?
Carlos. ¿No dices que has concertado
hablar con Paula?
Esteban. He pensado
que te podrán conocer.
Carlos. No harán: que estaré escondido;
aunque mucho mejor fuera
que yo ser tú me fingiera,
y hablara a Paula atrevido.
Esteban. ¿No podré decirle yo
lo que tú le has de decir?
Carlos. No lo sabrás tú sentir.
¿Abrió la ventana?
Esteban. Abrió.
Carlos. Apártate, como que eres
yo, que estoy allí arrimado.
Esteban. Habla como yo, embozado,
ya que ser lo que soy quieres. (*Embózanse.*)
(*Elisa y Paula, que salen a una ventana. Carlos y Esteban, en la calle embozados.*)
Eliza ¿Aquí dijo que vendria
Esteban á hablarte agora?
Paula. Esto me dijo, Señora,
hoy; que le hablé a mediodía.
Eliza Gente a nuestra puerta veo.
Que soy tú quiero fingir.
Paula. ¿No le sabré yo decir
lo que tú tienes deseo?

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Eliza Desvíate; que ya llega.
¿Es Esteban?
Carlos. Y tú acaso
eres Paula?
Elisa. (Ap.) ¡Extraño caso!
¡Oh cuánto amor puede y ciega!
En la voz he conocido
a Carlos.
Carlos. (Ap.) Elisa es ésta;
que la voz lo manifiesta,
aunque la voz ha fingido.

The lovers now quarrel and the rest of this scene as well as the subsequent ones are among the best comedy that we have from Lope's pen. For another example of this humorous balance see Act I, scene viii, of this play. Technically the close interinfluence of master and servant has the drawback of making them too dependent upon one another, their exits and entrances are generally simultaneous, and the individuality of one overlaps that of the other. But it is an element of Lope's formula to which one grows accustomed as one does to a peculiarity of a great painter, and the fact remains that the servant has not deteriorated into a mechanical attendant as in the hands of less ingenious playwrights.

The juxtaposition on the stage of groups or pairs of personages is logically accompanied by a duplication in situation. Of this many examples could be cited, but an excerpt or two must suffice to illustrate this phenomenon introduced by Lope into both tragedy and comedy. In *el Castigo sin Venganza* the carriage which brings Casandra and her attendant has been overturned at the crossing of a stream; both are rescued by Federico and his servant:

Sale Federico con Casandra en los brazos
Federico. Hasta poneros aquí,
los brazos me dan licencia.
Casandra. Agradezco, caballero,
vuestra mucha gentileza.
Federico. Y yo a mi buena fortuna
traerme por esta selva,
casi fuera de camino.
Casandra. ¿Qué gente, Señor, es ésta?

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Federico. Criados que me acompañan.
No tengáis, Señora, pena:
todos vienen a serviros.
Sale Batín con Lucrecia en los brazos
Batín. Mujer, dime, ¿cómo pesas,
si dicen que sois livianas?
Lucrecia. Hidalgo, ¿dónde me llevas?
Batín. A sacarte por lo menos
de tanta enfadosa arena,
como la falda del río
en estas orillas deja.
Pienso que fué treta suya,
por tener ninfas tan bellas,
volcarse el coche al salir;
que si no fuera tan cerca,
corriérades gran peligro.

The same play offers an example of duplication in dialogue which could easily pass unnoticed as such. In Act I Casandra asks her servant, Lucrecia, what she thinks of the young count, Federico; when Casandra has left the room Federico asks Batin, his servant, to give his opinion of Casandra. In *al Pasar del Arroyo* we have a typical duplication of situation and language. The action of Jacinta in taking leave of her lover Carlos, is followed by a similar decision on the part of her maid Isabel who bids farewell to Mayo, the servant of Carlos. (*See* Act II, scene xxiii.)

The repetition of similar sentiments or phrases may assume a poetic form of great charm, found especially in scenes in which only the lovers and no servants take part. Thus the dialogue between Sancho and Elvira in *el mejor Alcalde el Rey* is in Lope's best vein:

Sancho; después, Elvira
Sancho. Sal, hermosa prenda mia;
sal, Elvira de mis ojos. (*Sale Elvira*)
Elvira. (Ap.) ¡Ay, Dios! ¡Con cuántos enojos
teme amor y desconfia!
Que la esperanza prendada,
presa de un cabello está.
Sancho. Tu padre dice que ya
tiene la palabra dada
a un criado de don Tello.
¡Mira qué estrañas mudanzas!

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Elvira. No en balde mis esperanzas
colgaba amor de un cabello.
¿Que mi padre me ha casado,
Sancho, con un escudero?
Hoy pierdo la vida, hoy muero.
Vivid, mi dulce cuidado;
que yo me daré la muerte.
Sancho. Paso; que me burlo, Elvira.
El alma en los ojos mira,
dellos la verdad advierte;
que, sin admitir espacio,
dijo mil veces que sí.
Elvira. Sancho, no lloro por tí,
sino por ir a Palacio;
que el criarme en la llaneza
desta humilde casería,
era cosa que podía
causarme mayor tristeza.
Y que es causa justa advierte.
Sancho. ¡Qué necio amor me ha engañado!
vivid, mi necio cuidado;
que yo me daré la muerte.
Engaños fueron de Elvira,
en cuya nieve me abraso.
Elvira. Sancho, que me burlo, paso.
El alma en los ojos mira;
que amor y sus esperanzas
me han dado aquesta lición.
Su propia definición
es que amor todo es venganzas.
Sancho. Luego ¿yo soy tu marido?
Elvira. ¿No dices que está tratado?

Again the spirit of duplication and balance of cross-purposes may deal only with groups of lovers as in *Quien ama no haga fieros.* (Act II, scenes iv and v.) Here Felix and Ana are both cousins and lovers, but Juana is also in love with Felix and secretly asks Ana to help her win him, while Count Octavio is also in love with Ana and secretly asks Felix to help him win her. Thus each of the two lovers is supposed to lend a helping hand to a rival.

A good example of duplication in situation, this time matrimony, can be found in *el Dómine Lucas,* a charming *jeu d'esprit,*

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full of life and action throughout. The chief characters are two students, Floriano and Alberto, cousins, balanced against Lucrecia and Leonarda, also cousins, constituting a formula according to which one pair of cousins marries another, that is, Floriano marries Lucrecia while *his* cousin, Alberto, marries *her* cousin, Leonarda.

Alberto. . . .
Si contigo me casé,
no creo que te he engañado;
que soy caballero honrado
y alguna renta heredé.
De Floriano soy primo;
y así, pues eres tu prima
de Lucrecia, a mí me estima
en lo mismo que la estimo.

Leonarda. Digo que ya soy contenta
de hacer tan buen casamiento,
y perdono el fingimiento.

In *la Noche de San Juan* artifice dominates, although the romantic color and movement have made some critics very enthusiastic over the play. An occasional genuine note of real life is struck, but many of the themes lack true inspiration, possibly because all of them had been employed many times before by Lope. He especially makes use of his well known devices of balance, cross-purposes and duplication, applying them to the gaieties of St. John's Eve. The play presents two groups, in each of which a brother and sister play the chief parts, each brother naturally loving the other brother's sister, while the sisters have secretly given their affections to two other men. *La Esclava de su galán* presents a balance and crossing of intrigues based upon the love of Don Juan and Elena for one another while at the same time Elena is loved by Ricardo and Don Juan by Serafina, constituting a kind of subplot.

In comedy balance and duplication of intrigue are naturally far more at home than in serious drama or tragedy. Indeed in the first we find it developed to its highest complexity as may be seen from the following combination in *la discreta Enamorada.*

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Here a father, *el Capitán* Bernardo, and his son, Lucindo, are set over against a mother, Belisa, and her daughter, Fenisa. Son and daughter are secretly lovers, but the plot really turns on the father's desire to marry the daughter, while the son is supposed to be courting the mother, an example of amusing cross-purposes which Lope himself has put into graceful verse:

Capitan. [a Belisa] Si yo estuviera avisado
de que Lucindo os quería
—que en opinion le tenía
de hombre menos asentado—
yo propio tratara aquí,
Belisa, del casamiento;
que es dar a mi bien aumento
que nos troquemos ansí.
Casado con quien es madre
de mi bien, como confío
de vos misma, el hijo mío
vengo yo a tener por padre;
y Fenisa, mi mujer
y vuestra hija, tendrá
padre en Lucindo; y dará
a todo el mundo placer
la discrecion del trocar
las edades por los gustos.

Repetition in sentiment and verse form, a kind of poetic *jeu d'esprit,* is a characteristic manifestation of Lope's *comedia.* As dialogue it is wholly artificial although frequently saved by his wit or graceful verse or both. In *el Acero de Madrid* Lisardo and Riselo together with the clever servant, Beltrán, have agreed to meet Belisa and her aunt, Teodora, on the Prado. Before the latter appear with their servant, Leonor, Beltrán recalls the verses of a popular *cantar,* whereupon the idea is developed by each in turn (a *romance* in a-o), the lackey closing with a humorous burlesque of the *culto* sentiments of the other two:

Paseo del Prado

Lisardo y Riselo con capas de color, bizarros; y Beltrán

Lisardo. ¡O, cómo tardan, Riselo!
¿Qué he de hacer?
Riselo. Amor te valga.

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Lisardo. Temo que de envidia salga
deste mi sol el del cielo.
Riselo. Antes no saldrá si sabe
que es sol y que fuera está.
Beltrán. Las aves le cantan ya
a Belisa en voz süave:
Mañanicas floridas
del mes de mayo,
recordad a mi niña,
no duerma tanto.
Lisardo. Campos de Madrid dichosos,
si soys de sus pies pisados;
fuentes, que por ver la huerta
del Duque subís tan alto
el cristal de vuestros ojos,
que asomáis los blancos rayos
por las verdes celosías,
muros de sus verdes cuadros;
hermosa alfombra de flores,
donde tejiendo y pintando
está la naturaleza
más ha de cinco mil años;
arroyuelos cristalinos,
ruido sonoro y manso,
que parece que corréis,
tonos de Juan Blas cantando,
porque ya corriendo a prisa,
y ya en las guijas despacio,
parece que entráis con fugas,
y que soys tiples y bajos;
recordad a mi niña,
no duerma tanto.
Riselo. Aves que vais por el viento,
ya del sol clarificado,
sobre sus plumas tendiendo
vuestros vistosos penachos;
las que asomáis por los nidos
las cabezas gorjeando,
y las que ya en altas ramas
dais buenos días al Prado;
trigos que con amapolas,
y mil amarillos lazos
sois un tapiz de verduras
sembrado de papagayos;
álamos verdes, a quien
con tantas hojas y ramos
vistió de alegre librea,

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a pesar de octubre, mayo;
para que la niña venga,
que está esperando Lisardo,
recordad a su tía,
no duerma tanto.

Beltrán. Tabernas de San Martín,
generoso y puro santo,
que ya ponéis reposteros
como acémilas de Baco;
cajones, que ya os cubrís
con el pan de leche blanco;
franceses, que pregonáis
aguardiente y letüario;
carretones de basura,
que vais las calles limpiando;
roperos, que amanecéis
con solícito cuidado,
sin ser procesión del Corpus,
las tiendas entapizando;
y vosotros, aires fríos,
que dais tos y resfriado,
romadizo y otras cosas
a los que salen sudando;
porque despierte a la tía,
y ella a Belisa, si acaso
duerme descuidada agora
de que la aguarda Lisardo,
recordad mi fregona,
no duerma tanto.

While this is a striking example of Lope's poetry and wit, he repeats the feat later in the play (Act II, scene xxii), and we have another specimen of the duplication of sentiment and poetic form in an apostrophe to the winds of Madrid by Lisardo and Riselo (a *romance* in a-e), the idea being again burlesqued by Beltrán, the servant. In *la Viuda valenciana* Lope presents three young gallants, who generally appear together and on various occasions indulge in a balance of dialogue with a repetition of verse form. In Act I, scene v, each enters and recites a sonnet without being aware of the presence of the others; thereupon all agree to narrate what kind of favors they had enjoyed at the hands of the young widow. We have three evenly balanced, amusing accounts of their unsuccessful courtship told in varied *romance* forms. As

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a piece of narrative written with grace and sparkle, nothing could be better designed to amuse the audience. In a later scene we find the three gallants together once more; one calls for a verse, whereupon the three proceed to compose a gloss on it. (Act III, scene vii.) After these manifestations we are not surprised to have the play close with another example of this tripartite dialogue.

The division and equal distribution of verses or parts thereof constitute a phenomenon common in the later *comedia,* especially that of Calderon and his school. It makes a highly artificial form of dialogue, capable of certain dramatic effect on the stage, but is easily exaggerated and abused. A fair example in a comic vein may be found in *el Premio del bien hablar:*

Don Juan. Déjame, necio.
Martin. ¿Qué haces?
Don Juan. ¿Qué tengo de hacer? Morir.
Martin. Pues ¿de esa manera sales?
Leonarda. ¿Qué es esto, Don Juan?
Don Juan. Perderme.
Leonarda. ¿Adónde vas?
Don Juan. A matarme.
Leonarda. ¿Por qué, señor?
Don Juan. Por tu gusto.
Leonarda. ¿Gusto? ¿De qué?
Don Juan. De casarte.
Leonarda. ¿Oíste a mi padre?
Don Juan. Sí.
Leonarda. Pues ¿qué dijo?
Don Juan. Que me mates.
Leonarda. Yo ¿qué respondí?
Don Juan. Tibiezas.
Leonarda. Y ¿don Pedro?
Don Juan. Necedades.
Leonarda. Sosiégate.
Don Juan. ¿Cómo puedo?
Leonarda. ¿Di yo el sí?
Don Juan. Bastó callarle.
Leonarda. Necio estás.
Don Juan. Soy desdichado.
Leonarda. Y yo mujer.
Don Juan. Eso baste.
Leonarda. Háblame bien.

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Don Juan. Estoy muerto.
Leonarda. Escucha.
Don Juan. ¿Qué he de escucharte?
Leonarda. Eso es locura.
Don Juan. Es por ti.
Martin. Parecen representantes
que saben bien el papel. (*Ap.*)
—Act II, scene ix.

And another in a serious tone in *la Boba para los otros y discreta para sí:*

Alejandro. Escucha . . .
Diana. ¿Yo? ¿Para qué?
Alejandro. Hasme de escuchar.
Diana. No quiero.
Alejandro. Teodora me habló . . .
Diana. No hablalla.
Alejandro. ¿Por qué?
Diana. Porque yo me ofendo.
Alejandro. ¿Y si me detuvo?
Diana. Huir.
Alejandro. ¡Huir!
Diana. Y fuera bien hecho.
Alejandro. ¿Cómo pude?
Diana. Con los pies.
Alejandro. Loca estás.
Diana. Como tú necio.
Alejandro. ¡Tanto rigor!
Diana. Tengo amor.
Alejandro. Yo, mayor.
Diana. Yo no lo creo.
Alejandro. Mas ¿que te pesa?
Diana. No hará.
Alejandro. Eso ¿es valor?
Diana. Tengo celos.
Alejandro. ¿Morir me dejas?
Diana. ¡Qué gracia!
Alejandro. Ya me enojo.
Diana. Y yo me vengo.
Alejandro. Diré quien soy.
Diana. Ya lo has dicho.
Alejandro. ¿A quién?
Diana. A quien aborrezco.
Alejandro. ¡Fuerte mujer!
Diana. Esto soy.
—Act III, scene v.

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In my notes appended to *la Dama boba* I had occasion to speak of an artificial distribution of stanzas, verses and verse fragments occurring in *la Noche toledana* (Act III, scenes xi–xv), and representing the extreme to which this can be carried. A final example of this feature, taken from a tragedy, and demonstrating that there is no characteristic of form or content for which a parallel cannot be found in the original inventor, Lope, is the last scene of Act II of *la Corona merecida:*

Rey. Muy bien venidos seáis.
Voy a acompañar a la Reina;
vedme después.
Don Íñigo. (*ap.*) Tiemblo.
Doña Sol. (*ap.*) Temo.
Leonor. (*ap.*) Yo me abraso.
Rey. (*ap.*) Yo me quemo.
Leonor. (*ap.*) Celos viven.
Rey. (*ap.*) Amor reina. (*vanse los reyes*).
Don Íñigo. Vamos, Sol.
Don Alvaro. Contento estoy. (*vanse Doña Sol, Don Íñigo y Don Alvaro*).
Don Manrique. El Rey se abrasa.
Don Pedro. A Sol mira.
Don Manrique. ¿Qué os ha dicho doña Elvira?
Don Pedro. Que muy en su gracia estoy.
Don Manrique. Bella es Sol.
Don Pedro. De un angel copia.
Don Manrique. Mucho temo que este sol
a nuestro rey español
nos le ha de hacer de Etiopia.

Even in *los Comendadores de Córdoba,* in which one would hardly expect such artifice, may be found a balance of three sonnets and other verse *pendants* (Act I, scene vi).

The mechanical features of the dialogue just discussed are by no means a characteristic to be found only in Lope's latest manner. Their presence in numerous plays mentioned in the list of *comedias* first printed in 1604 proves that their rhetorical effectiveness appealed to him early in his career.

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POETIC LANGUAGE AND THOUGHT: *CONCEPTISMO* AND *CULTO*

It is a great misfortune that the language of poetry has in so many cases proved to be a barrier between a great writer and posterity. That this is so in the case of the drama especially is evident for two reasons. First, we do not speak in verse, and the world of all verse-plays is therefore on a higher level and moves in a finer atmosphere than that of common day. Second, the appreciation of verse is the gift of a few: it demands a special attribute of spirit, an esthetic emotion or effort of which only a small minority of men is capable. If we add to this the passing moods, the temporary vogues, individual and national peculiarities, to say nothing of the structural and mechanical difficulties of which verse is capable, the average student of literature is apt to find himself in front of a stone wall. To all this Lope's unlimited poetic gifts are no exception. While he is unequalled in superior qualities of genius which will never let a large part of his creation die, but will place him always in the forefront of the world's great poets, his poetic language possesses to no small degree certain elements of a local or transitory quality. These demand in the reader not only an exceptional gift of esthetic appreciation but an intelligent grasp of a peculiar type or vogue of literary culture distinctly a thing of the past. The difficult characteristics of Lope's style which the average student may understand less and less as the years go on are those of all poetry of his time, and are generally designated, for the sake of convenience, as *conceptismo* and *culto*. I shall use the latter form instead of the longer *culteranismo* since it is the one preferred by Lope himself. To stigmatize with these names everything poetic which has the earmarks of either quality is a mistake, for isolated *conceptos*, or an occasional *culto* verse by no means indicate a poet's manner. Indeed it should be clearly understood in any criticism of Spanish poetry of the Golden Age that the presence of these elements

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would never have created the names *conceptismo* and *culto* had it not been for their abuse. Poetic language has never been and could never be devoid of either trait, and the centuries immediately preceding Lope furnish many fine and illuminating examples of them. I shall presently attempt to describe both *conceptismo* and *culto* a little in detail, especially by giving citations from Lope himself. Nothing throws more light on his art and his work than consideration of the growth of poetic language and of the universality of peculiar thoughts, figures and word colors.

Poetry may be the most assimilative and imitative, even if it is the most original form of expression which the human spirit has. To put it baldly everything is grist to its mill. It absorbs from nature, science, philosophy and the whole thought-realm engendered by human experience; it takes color from the arts and gets its voice from music itself. Ideas related to all these are consequently present in all poets. Let me be a little more specific as regards Spanish literature. Provençal poetry and its lineal descendants in Spain are filled with *conceptos* and *culto;* the *cancioneros,* the chief poets of the fifteenth century, whose name is legion, furnish excellent examples, and the great poets of the sixteenth century employ this form of language, though in varying degree. I do not believe that any date can or need be set for the earliest presence of *conceptismo* and *culto;* nor need we be concerned with anything but their abuse, and that falls chiefly within the seventeenth century.

Our English poets furnish abundant examples of this form of expression, but it has passed without a particular designation as only the exaggeration of the phenomenon makes it offensive. Neither Spanish term as such can be related to Euphuism. When Shakespeare says: "All the world's a stage, and all the men and women merely players," he puts a speech into the mouth of Jacques which is full of *conceptos.* "To take up arms against a sea of troubles" is a *concepto,* as is also Hamlet's little doggerel:

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Imperious Caesar dead and turned to clay,
Might stop a hole to keep the wind away:
O, that that earth, which kept the world in awe
Should patch a wall to expel the winter's flaw!

On the other hand:

Now is the winter of our discontent
Made glorious summer by this sun of York,
(*Richard III*)

is pure *culto* in its figures of speech; and "This to me in dreadful secrecy impart they did" (Hamlet) is decidedly *culto* because of the inverted syntax. Tennyson's charming verses,

Her feet have touched the meadows,
And left the daisies rosy,

present a beautiful *concepto* for which we have a parallel in Lope's *el Acero de Madrid:*

Niña que, al salir el alba
dorando los verdes prados,
esmaltan el de Madrid
de jazmines tus pies blancos.

Lowell, so fond of over-fine writing, is full of *conceptos* and *culto,* even in his prose. When Carlyle tells us of Burns that "he has a poet's soul, and strives towards the Infinite and Eternal, and soon feels that all this is but mounting to the house-top to reach the stars," he indulges in a remarkably beautiful *concepto.* But why shall we give it this name, and spoil what we are in the habit of calling pure poetry by an absurd designation? Let us rather return to *conceptismo* and *culto,* that abuse of legitimate, poetic language, and get a little clearer idea of their nature. I shall then give some examples taken from Lope's *comedia.*

To begin with, the two phenomena are closely related as are most manifestations of darkness and obscurity in literature, and the extended use of one was bound to involve the other. As they overlapped in their uses, so they strengthened one another in

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that vogue which was successful, in part at least, in ruining Spanish poetry of the seventeenth century. Lope hardly seems to make a very clear distinction between them, and when he criticises his contemporaries he quite generally brands their defects only as *culto*. Thus he wrote in the *Dorotea:*

Cesar. Aquel poeta es culto, que cultiva de suerte su poema, que no deja cosa áspera ni escura, como un labrador un campo; que eso es cultura, aunque ellos dirán que lo toman por ornamento.

Ludovico. La ley segunda de las cosas que no se tienen por escritas dice, que son iguales lo no entendido y lo que no fué escrito.

Cesar. A mí me parece que al nombre *culto* no puede haber etimología que mejor le venga que la limpieza y el despejo de la sentencia libre de la escuridad; que no es ornamento de la oración la confusión de los términos mal colocados, y la bárbara frase traída de los cabellos con metáfora sobre metáfora.

Ludovico. Viciosa es la oración en buena lógica, que se saca por términos escuros y improprios, y que más escurece que declara la naturaleza de la cosa definida; y si las que entre si tienen esencial correspondencia no se pueden definir la una sin la otra, ¿qué relación hará *velera paloma* a las naves para describirlas o definirlas por este término, pues que lo mismo fuera velero cernícalo a un galeón, velera cigüeña a una fragata?

This justifies the inference that a poet guilty of obscurity and of using too many *conceptos* is plainly *culto*. In many ways *culto* writing was an abuse and distortion of *conceptismo,* as *gongorismo* was a pathological and finally an insane exaggeration of *culto*. *Conceptismo* as such, that is as an abuse, was a conscious attempt at fine writing, the expression of a thought series in peculiar figures, especially similes and metaphors which were, on the whole, clear enough, but avoided normal denotations, descriptions or sentiments too directly and baldly expressed. A marked distinction of *conceptismo* is its decided leaning toward metaphysical expression. *Culto* involves the syntax and outer form first of all, then does away with all directness and makes it a rule never to call a spade a spade. While *conceptismo* may say "the butterfly is a winged flower," *culto* goes farther, drops any comparison which explains, and speaks only of winged

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flowers and stationary butterflies; from which absurdity the reader infers that one is meant for the other. *Conceptismo* involves the influences of philosophy and wit, *culto*, the invention of unknown latinized words, the transfer of the function of parts of speech, nouns being tortured into verb forms, color phrases taking the place of the noun, and inseparable words being separated. *Culto* is thus frequently a question of the mechanism of speech, together with an abuse of poetic license and the unwarranted form of isolated and twisted expressions of thought. *Conceptismo* is based on clever ideas; *culto* is figured, obscured and unwarranted phraseology, apparently intended to shock and impress by its originality. At their worst both are guilty of unnatural, semiacademic phrase-making, influenced in many of its earlier expressions of the fifteenth and sixteenth centuries by a misguided attempt to imitate the classics. This effort concerned itself not only with the elements of style, such as inversion, transposition, and so on, but also of content, the verbiage of classic mythology, fiction and legend being especially responsible for much useless lumber in the language of the Renascence. Of this I shall have a little more to say in a subsequent chapter. It is impossible to overestimate the figures of speech which drew their life's blood from the classics. We need think only of Aurora, Phoebus, Diana and the long list of personifications to get a faint idea of this inherited vocabulary. As early as the Celestina we have a specimen intended to ridicule this growing mannerism. Calisto exclaims:

. . . aunque primero sean los cauallos de Febo apacentados en aquellos verdes prados, que suelen, quando han dado fin a su jornada. Sempronio—Dexa, señor, essos rodeos, dexa essas poesias, que no es habla conueniente la que a todos no es comun, la que todos no participan, la que pocos entienden. Di: aunque se ponga el sol, e sabran todos lo que dizes.

And how shall we estimate properly the influence exerted upon this language by works of the realm of religion and philosophy? The growth of the poetic language of the sixteenth century can be admirably studied in the writings of the most prominent authors, beginning with the one whose taste was always unerringly good, Garcilaso de la Vega. In him the classic char-

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acter fused with the spirit of the Italian poets is noticeably the strongest, but as we advance in the century the influence of neoplatonism, followed by that of the mystic and ascetic writers, makes itself felt more and more, so that before the close of the century we have a fusion of the three. Both neoplatonism and mysticism furnished spiritual and metaphysical conceptions and their philosophic thought a pleasing semiobscurity which became the hall-mark of most *conceptismo*. Imitation of vague imagery was, furthermore, justified on the ground that Plato himself *puso cortinas* (veiled) his 'divine' writings. The philosophy of such books as León Hebreo's *Diálogos de Amor* spread over the whole Latin world; in Italy and Spain especially it found an echo in works of a novelistic or seminovelistic character, in love and adventure stories, in the pastoral novel, and especially in lyric poetry. It is small wonder, then, that among the poets of Spain the influence of this philosophy and, close upon its heels, that of mysticism should have added so greatly to the wealth of their poetic language. Nor can there be any doubt that as long as all imitation was kept within proper bounds it served to develop new veins of exquisite expression. The writings of the remarkable poets enumerated by Lope in his *Dorotea* (act IV, scene ii) contain some of the best and some of the worst of Spanish lyric verse; therefore a study of their speech could be made in proper order from Garcilaso to Quevedo and Góngora to show the development of all those poetic traits which make verse of the *siglo de oro* a highly complex creation, and its reading no unmixed enjoyment. From what has just been stated, it is clear that prose fiction also contributed to strengthen the above mentioned influences. This is especially true of the pastoral novel, and careful consideration of the *Diana* of Montemayor, particularly that of the great poet, Gil Polo, the *Galatea* of Cervantes, the *Pastor de Fílida* by Gálvez de Montalvo, and others, will bear me out. All are full of innumerable specimens of this language.

Lope, the greatest member of the brotherhood of poets as well as the most assimilative and versatile genius of them all,

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naturally gave expression to every phase of poetic speech of his day. Examples of his lyric verse in its purest form, least affected by vogues or peculiarities of any kind, are known to all lovers of Spanish literature. His *comedia* furnishes examples of every conceivable vein: from profoundly tragic passages which must have gripped his audience, to the lightest and gayest verse imaginable. There are models of every verse structure together with an infinite range in sentiment. Passages with concessions to *conceptismo* and *culto* are found as well as every type of purely popular poetry; this is generally marked by exquisite local flavor, and is as full of life and sparkle today as it was three hundred years ago. Ballads, *letrillas, glosas, cantares,* fables, anecdotes, notably *romancillos,* which are a pure *jeu d'esprit,* and many other forms, are a part of the treasure which he has left us. Of his popular verse practically untarnished by *culto* innumerable examples might be given of the flavor of the following; here we have a picture which recalls scenes painted by Goya, so vividly do we see the dancer Gil before us.

Musicos. (*cantando*)
¡Oh qué bien que baila Gil
con los mozos de Barajas,
la chacona a las sonajas
y el villano al tamboril!
¡Oh qué bien, cierto y galán,
baila Gil, tañendo Andrés!
O pone fuego en los pies,
o al aire volando van.
No hay mozo que tan gentil
agora baile en Barajas,
la chacona a las sonajas
y el villano al tamboril.
¿Qué moza desecharía
un mozo de tal donaire,
que da de coces al aire,
y a volar le desafía?
A lo menos más sutil,
cuando baila se hace rajas,
la chacona a las sonajas,
y el villano al tamboril.

—*Al pasar del Arroyo,* I, xii.

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Or of the following, a version of a well known fable:

Uu cuento viejo ha venido
aquí a pedir de cogote.
Jutáronse los ratones
para librarse del gato,
y después de un largo rato
de disputas y opiniones,
dijeron que acertarían
en ponerle un cascabel;
que andando el gato con él,
guardarse mejor podían.
Salió un ratón barbicano,
colilargo, hociquiromo,
y encrespando el grueso lomo,
dijo al senado romano,
después de hablar culto un rato:
¿Quién de todos ha de ser
el que se atreva a poner
ese cascabel al gato?
—*La Esclava de su galán*, I, x.

Nothing, however, equals Lope's lyric inspiration at its best. as, for example, the following:

Musicos. (*Canten y danzan*)
Dente parabienes
el mayo garrido,
los alegres campos,
las fuentes y ríos.
Alcen las cabezas
los verdes alisos,
y con frutos nuevos
almendros floridos.
Echen las mañanas,
después del rocío,
en espadas verdes
guarnición de lirios.
Suban los ganados
por el monte mismo
que cubrió la nieve,
a pacer tomillos.

(Folía)
Y a los nuevos desposados
eche Dios su bendición;

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parabién les den los prados,
pues hoy para en uno son.
(*vuelva a danzar*)
Montañas heladas
y soberbios riscos,
antiguas encinas
y robustos pinos,
dad paso a las aguas
en arroyos limpios,
que a los valles bajan
de los hielos fríos.
Canten ruiseñores,
y con dulces silbos
sus amores cuenten
a estos verdes mirtos.
Fabriquen las aves
con nuevo artificio
para sus hijuelos
amorosos nidos.

(Folía)
Y a los nuevos desposados
eche Dios su bendición;
parabién les den los prados,
pues hoy para en uno son.
—*Peribáñez y el comendador de Ocaña*, I.

I spoke above of the barrier which verse forms may be to a reader of subsequent ages. How true this is becomes especially evident from the passages where the language of genuine inspiration is marred by lapses into *culto*. Lope rarely spoils the work of his hand, but there are, nevertheless, verses in which the logical clearness and simplicity receive an ugly and unnatural turn by touches of the current vogue. Sometimes even the speech of characters supposed to be of the people is artistically endangered and given an artificial turn. This, in my opinion, is the case with the rustic Peribáñez, otherwise one of Lope's great creations. In *el Anzuelo de Fenisa* the language is not always satisfactory because the characters of low life—gamblers, soldiers, bawds, and others at home in a shipping port—indulge in a singular purity of speech. We have, however, another good bit of evidence here of Lope's shrinking from unveiled improprieties and indecencies

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which compel his worst enemies to admit that in his literary art he is marked by a singular and pleasing fineness of feeling. He is always at his best when he gives us pictures in little, brief characterizations presenting an attitude of mind or a personal trait in which his gift of succinct phrase is astounding. I cannot refrain from quoting the following domestic scene, so that the reader may judge for himself how deep were Lope's sympathies with the people:

Cuando se muestra el lucero,
viene del campo mi esposo,
de su cena deseoso;
siéntele el alma primero,
y salgo a abrille la puerta,
arrojando el almohadilla;
que siempre tengo en la villa
quien mis labores concierta.
Él de las mulas se arroja,
y yo me arrojo en sus brazos;
tal vez de nuestros abrazos
la bestia hambrienta se enoja,
y sintiéndola gruñir,
dice: "En dándole la cena
al ganado, cara buena,
volverá Pedro a salir."
Mientras él paja les echa,
ir por cebada me manda;
yo la traigo, él la zaranda,
y deja la que aprovecha.
Revuélvela en el pesebre,
y allí me vuelve a abrazar;
que no hay tan bajo lugar
que el amor no le celebre.
Salimos donde ya está
dándonos voces la olla,
porque el ajo y la cebolla,
fuera del olor que da
por toda nuestra cocina,
tocan a la cobertera
el villano de manera,
que a bailalle nos inclina.
Sácola en limpios manteles,
no en plata aunque yo quisiera;
platos son de Talavera,
que están vertiendo claveles.

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Aváhole su escodilla
de sopas con tal primor,
que no la come mejor
el señor de muesa villa;
y él lo paga porque a fee,
que apenas bocado toma,
de que, como a su paloma,
lo que es mejor no me dé.
Bebe y deja la mitad,
bébole las fuerzas yo;
traigo olivas, y si no,
es postre la voluntad.
Acabada la comida,
puestas las manos los dos,
dámosle gracias a Dios
por la merced recebida;
y vámonos a acostar,
donde le pesa a la aurora
cuando se llega la hora
de venirnos a llamar.
—*Peribáñez y el comendador de Ocaña*, 1.

The following is the portrait of a fortune-hunting *lindo*, with realistic touches not unworthy of Velázquez, while the satirical wit reminds of the great Quevedo:

¡No sino venga un mancebo
destos de ahora, de alcorza,
con el sombrerito a orza,
pluma corta, cordón nuevo,
cuello abierto muy parejo,
puños a lo veneciano,
lo de fuera limpio y sano,
lo de dentro sucio y viejo;
botas justas, sin podellas
descalzar en todo un mes,
las calzas hasta los pies,
el bigote a las estrellas;
jaboncillos y copete,
cadena falsa que asombre,
guantes de ambar, y grande hombre
de un soneto y un billete;
y con sus manos lavadas
los tres mil de renta pesque,
con que un poco se refresque
entre sábanas delgadas;

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y pasados ocho días,
se vaya a ver forasteras,
o en amistades primeras
vuelva a deshacer las mías!
Vendrá tarde, yo estaré
celosa, dará mi hacienda,
comenzará la contienda
desto de si fué o no fué.
Yo esconderé y el dará;
buscará deudas por mí,
entrará justicia aquí,
voces y aun coces habrá;
no habrá noche, no habrá día,
que la casa no alborote . . .
—Daca la carta de dote.
—Soltad la hacienda que es mía.
—Entrad en esta escritura.
—No quiero. —¡Ah sí! ¿No queréis?
Yo os haré, infame, que entréis,
si el brío de ahora os dura.—
Y que mientras más me postro,
me haga muy más apriesa
de dos títulos condesa,
Cocentaina y Puñoenrostro.
Yo he dicho.

—*La Viuda valenciana*, I, iv.

The soldier sketched in the following excerpt stands bodily before the reader:

Los soldados no podemos
amar con secreto, y ser
constantes en el querer;
que estas dos faltas tenemos.
Apenas entra el soldado
con las medias de color,
calzón de extraña labor,
sombrero rico emplumado,
ligas con oro, zapato
blanco, jubón de Milán,
cuando ya todos están
murmurando su recato.
Llevan colores y brío
los ojos, y en galas solas
más jarcias y banderolas
que por la barra el navío.

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Pues ¿constancia en el querer?
¿como puede ser constancia?
Ya está en Flandes, ya está en Francia,
el ausente, ella mujer . . .
—¡Bien haya mi condicion!
—*La Noche toledana*, II, i.

Or take an inimitable example of a servant's wit; he counsels his master to steer away from the shoals of matrimony:

Considera una mujer
a tu lado al acostar,
a tu lado al levantar,
y al mismo lado al comer;
luego otra noche a tu lado,
si el pie alargas, mujer topa,
si quieres tirar la ropa,
mujer te gana el cuidado;
si echas un brazo, mujer;
si miras, a mujer miras,
en mujer das si respiras,
y aun te sabrá responder.
Considérala también
con dos mil imperfecciones,
que no caben en razones
ni en boca de hombre de bien;
y verás que esta Diana,
que hoy como el sol maravilla,
por cualquiera fregoncilla
querrás trocarla mañana.
—*El Ausente en el lugar*, III, xvi.

In the latter passage we have the cynical attitude toward womankind of the delightful Esteban, one of Lope's most noteworthy creations. But these sparkling and natural passages are occasionally impaired by concessions to the current vogue of poetic speech. Perhaps Lope yielded in this, as he did in his assimilation of literary inheritances, to the spirit of contemporary verse. This is all the more to be regretted, because he had perfected his gift of expression in many ways since his experimental beginnings. The elaborate, less facile, less plastic style of his early verse had given place to simplicity, grace and flexibility, to a fine sense of fitness in word and expression, to a variety of

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melody in which sweetness alternates with force and depth, in short, an abundance of qualities surpassed by no other Spanish poet and equalled by very few. It is, therefore, to be regretted that he included the defects of *conceptismo* and *culto*. Examples of the abuse of the latter are by no means excessive, although they increase in his later style, that is, during the last twelve or fifteen years of his life. One of the most striking examples of Lope's kind of *culto* may be found in *la Noche de San Juan*, which has the excuse of having been written for a highly artificial purpose, namely, a court festival. A great many passages of this play appear to have been designed for the royal box, but if Phillip and his court family understood them they should be given credit for extraordinary powers of divination.

Una mañana de abril
cuando nueva sangre cobra
cuanto en tierra, en aire, en agua,
o corre, o vuela o se moja;
cuando por los secos ramos
nuevo humor pimpollos brota,
en cuyas pequeñas cunas
están los frutos sin forma;
cuando Filomenas dulces
cantan y piensan que lloran
haciendo músicos libros
de los álamos las copas,
con achaques del calor
(invención de gente moza
que contra el recogimiento
tal vez por remedio toma)
bajé a la casa del campo
cuando la celeste concha
abierto el dorado nacar
flores bañaba en aljofar.
Llevaba por compañía
esas dos esclavas solas
que por el color pudieran
servir para el sol de sombra, etc., Act II.

Since every defect is more fairly judged by comparison with the works of compatriots, it is only just to say that we may find examples like the above scores of times in Calderon and his con-

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temporaries when we should find but a single instance in Lope. Let me now give a few more examples of Lope's *conceptismo* and *culto,* as they may aid in the necessary study of one of the features of his art. A good example of *conceptismo* consisting of a clever series of figures may be found in the following characterization of *el Amor:*

Y es molinero el amor;
que también dentro del pecho
un molino tiene hecho
para moler mi dolor.
La piedra del pensamiento
con el agua de mis ojos,
moliendo trigo de enojos,
hace harina de tormento.
De aquesta se cuece el pan
de dolor que me sustenta;
que cuando más me alimenta,
es cuando menos me dan.

—*El Molino,* II, viii.

Or the following from *la Viuda valenciana;* Leonarda receives her lover in the dark, so as not to be recognized; he says:

Por Dios, que es hecho cruel.
Ya me enciende el corazon
amor sin luz, pues no veo;
que ha tocado en el deseo
como piedra el eslabón.
Como el hombre que está a escuras,
y, para encender luz, toca,
fué en mi alma vuestra boca,
que ha dado centellas puras.
Yesca ha sido el corazon,
que era materia dispuesta,
y el golpe fué la respuesta,
y la lengua el eslabón.
Tengo una luz encendida
en el alma, que os ve y trata,
si el aire no me la mata
de veros escurecida.
No os vea yo como ciego
dentro en la imaginación,
porque parece invención
haber tinieblas y fuego.

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Si no es mi fianza buena,
no se comience la historia;
y pues es limbo sin gloria,
no sea limbo con pena.
Sed vos, para que yo os vea,
como pintor extremado,
que aunque la noche ha pintado,
deja luz con que se vea.

In these we find a relative simplicity of thought; but the following forced play on the *concepto, "ser"*, recalls the travesty in Don Quixote on "la razón de la sinrazón." The metaphysical nature of *conceptismo* is also evident in this passage:

¿Creerás entonces, Señora,
lo que estimo tu belleza?
Dirás tú que es más riqueza
ser, Elena, mi mujer;
y sabré yo responder
que aun el propio ser perdiera,
si, no siendo, ser pudiera
que fuera tuyo sin ser.
Pues quien dejara por ti
el propio ser en que vive,
no hará mucho en que se prive
de lo que es fuera de sí.
—*La Esclava de su galán*, I, i.

An example of a mechanical heaping of brief *conceptos* may be found in *la Boba para los otros y discreta para sí:*

El brío nace en las almas,
la ejecución en los pechos,
lo gallardo en el valor,
lo altivo en los pensamientos,
lo animoso en la esperanza,
lo alentado en el deseo,
lo bravo en el corazón,
lo valiente en el despecho,
lo cortés en la prudencia,
lo arrojado en el desprecio,
lo generoso en la sangre,
lo amoroso en el empleo,
lo temerario en la causa,
lo apacible en el despejo,
lo piadoso en el amor,
y lo terrible en los celos.

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In most of the passages just cited the metaphysical character of *conceptismo* is absent, but it is very frequently present in the numerous sonnets which Lope has introduced into his *comedias* in the form of letters or monologues. In many cases *conceptismo* may be amusing and unobjectionable when combined with Lope's wit. Take, for example, the following passage in *la Esclava de su Galán:*

Elena. ¿Y el Serafín?
Don Juan. Será fin.
En mi vida le veré,
sino a ti, que lo eres mía.
Pedro. ¡Qué glosa hacerse podía!
Elena. ¿Cómo?
Pedro. Escucha.
Elena. Di.
Pedro. Diré.
Es el ti diminutivo
del tú, y es hijo del mí,
porque le regala ansí
con el acento más vivo.
El tú es bajo, y tiple el mí.
Tú manda, tú desafía,
tú es trompeta, tú es cochero;
ti es clarín, ti es chirimía:
y por eso al tú no quiero,
sino a ti, que lo eres mía.

But Lope's sane judgment always triumphs, and his ridicule of the contemporary vogue with its unpoetic defects forms a valuable contribution to the literary criticism of his time. In *Guardar y guardarse* we have an amusing passage in which a lackey conjures his master in *culto:*

Doña Elvira. ¡Ingrato! Quejosa quedo
de tu crueldad.
Chacón. (*A su amo.*) ¿No te mueven
aquellas perlas hermosas,
que en aquel jardín de rosas
dos cielos de niñas llueven?
Don Felix ¿Cielos de niñas, Chacón?
Chacón. ¿No la ves hacer pucheros?

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Don Felix Ojos, traición es perderos . . .
—Mas si quedarme es traición,
el quedarme dificulto,
y el irme si ingrato soy.
Chacón. Para conjurarte estoy,
Señor, en lenguaje culto.
Por aquel candor brillante
que viva luz y alma ostenta,
aunque canoro se argenta
el piélago naufragante,
que de sus, te duelas, ojos.

And in the same play the servant burlesques the speech of Inés who described her mistress as she rises and dresses, in exaggerated *culto*.

Chacón. En efeto, Inés, ¿está
tocándose tu señora,
"y es sol que los cielos dora?"
Ines. ¿Pues no?
Chacón. No.
Ines. ¿Comienzas ya?
Chacón. Pareceme que la veo
con cuarenta redomillas,
cofrecillos y vajillas,
ir por extraño rodeo
en busca de la hermosura.

In *lo Cierto por lo dudoso* a very obscure sonnet of Don Enrique is ridiculed by the servant Ramiro (act III, scene iv). While in *Servir a Señor discreto* we find a characterization of *culto* poetry which classes it as a disease:

Elvira. Oigo decir que a poetas
suele venirles furor,
y más en cosas de amor,
por ciertas causas secretas.
Girón. Dicen los libros verdad.
Elvira. Y aun un médico decía
que era esta negra poesía
especie de enfermedad.
Sarna, dijo, a lo divino,
que de uno en otro se pega,
porque se rasca y se estriega,
y es todo un puro venino.
Digame, señor poeta,
¿Por mí ha hecho esta invención.

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The first scene of act II of *la Boba para los otros y discreta para sí* may also interest the reader. But best of all is the following sonnet with which we close Lope's ridicule of the current poetic fad:

Conjúrote, demonio culterano,
que salgas deste mozo miserable,
que apenas sabe hablar, caso notable,
y ya presume de Anfión tebano.
Por la lira de Apolo soberano
te conjuro, cultero inexorable,
que le des libertad para que hable
en su nativo idioma castellano.
"¿Por qué me torques barbara tan mente?
¿Qué cultiborra y brindalín tabaco
caractiquizan toda intosa frente?"
"—Habla cristiano, perro. —Soy polaco.
—Tenedle, que se va. —No me ates, tente;
sueltame. —Aquí de Apolo. —Aquí de Baco."
—*Rimas del Licenciado Burguillos.*

The above examples may suffice to show that certain qualities of *culto* and *conceptismo* are not to be wholly condemned, that they are capable of rising to genuine expressions of beauty and wit, and that their danger lay not in their use but their exaggeration and abuse.

Inasmuch as I am merely attempting to give a brief outline of Lope's dramatic art I cannot do justice at this point to his mind and thought, related and fascinating though they be. Indeed, Lope deserves to have a comprehensive work written on this subject on account of the richness and the wide scope of his sympathies. It would be strange were it otherwise in a dramatist who has composed so many plays touching every human theme. This does not mean that Lope gives utterance to a distinct philosophy any more than does Cervantes, unless unrebellious acquiescence in the constituted order of things makes one. His point of view on a great variety of questions concerning the individual, society and the state can be gleaned from his *comedias*. His loyal religious attitude, as expressed in words, at least, is as normal and undisturbed as that of any man of the people; his ideas on politics and society throw a great deal of light on the

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current thought of his time. In no other sense is his *comedia* a more complete or satisfactory picture of contemporary life. This is the real, the unstudied Lope who presents an image of his times in those highly diversified thoughts of his innumerable characters. Although the elements of his dramatic formula may be circumscribed by tradition or stage limitations, still the thought processes of the great playwright, consciously or unconsciously, filled his dialogue with some of the best documentary evidence that we possess on the mental and spiritual life of the men and women of his day. As regards the political side, much may be gleaned from the *comedia* on monarchy, kingship and government in general, the utterance revealing now and then a surprisingly frank criticism of the abuses and injustices inherent in sovereign power. To be sure, Lope usually sets up hypothetical cases, discusses ideal states, and where he chooses to give detailed examples of evil deeds or impulses in rulers, he places his action in times long past and presents a king of distant centuries or foreign lands. His attitude toward the power and position of aristocracies is on the whole fairly illuminating, his most convincing expressions being those in which he depicts injustice, violence, depravity, or other vices of the selfish *grand seigneur*. No more striking condemnation than his can be found of the undemocratic existence of the powerful lord whose chief principle is that might makes right. But Lope is generally at his best when he presents the Spanish people, the middle and lower classes as they thought, spoke and acted. There can be no doubt that his heart was with the great *bourgeoisie* in spite of all his social intercourse and friendliness with aristocracy; he too would have voiced the sentiment so well expressed in La Bruyère's words, "Faut-il opter, je suis peuple."

One of the most genuine notes in Lope is, therefore, his championing of the democratic spirit of the Spanish people, manifest especially in his pictures of the lower classes, his country folk, his sane types of the bourgeois, together with the simplicity of speech and the sound common sense with which the latter are endowed. Very frequently we find a defence of the lowly, the

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poor, the unprivileged and disinherited members of a very imperfect form of society. This does not necessarily imply any incisive criticism directed against contemporary conditions, for, as stated above, Lope was not critical of his times, nor was he by nature or gifts a satirist in any profound sense. He also championed a saner and if we may call it so, a freer position for women, he emphasized again and again the necessity of granting them greater liberty of choice in determining their own happiness in marriage or any other state. He justified their opposition to distasteful unions and their desire to see and speak freely with the men they are to marry. We reach this conclusion chiefly by inference from many scenes in his plays. Perhaps the exaggerated liberties which some of his women characters take, quite contrary to local custom, also imply a desire on Lope's part to see a greater freedom for womankind realized. In this connection we may add that nowhere is the honor code so overemphasized as in the cases in which arbitrary fathers or brothers keep a hawk-like vigilance over the actions of daughter or sister lest she bring discredit on their honor and name. These pictures frequently imply a criticism of the selfishness and arbitrary authority of the man and a plea for a more reasonable position for the woman.

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LOPE'S LEARNING: THE INFLUENCE OF THE CLASSICS

A prominent feature of Lope's language is the constantly recurring reference to classical authors and ancient themes. No element of his speech is as antiquated as this, no note of his dialogue finds as little response or awakens as little interest in the modern reader. It does not mend matters to be told that the classics still formed a part of the daily routine thought in his day, that the popularity of the ancients during the Renascence represented a sympathy for antiquity of which we have no conception. The sound of the Latin language, although with a Spanish pronunciation, was familiar to man, woman and child through sermon and ritual, and an occasional classical quotation on the stage would not be taken for an absurd piece of pedantry, even if it passed over the heads of the listeners. In spite of the unsurpassed originality of the literature and philosophy of the Renascence, imitation of standard classics was not only countenanced but considered good taste. In all this the *comedia* was no exception. But what a strange mixture this spirit of imitation produced! It is fortunate indeed for our modern art that these classic instances are no longer dragged in whether they fit or not. This criticism is not altogether fair, to be sure, if we judge literary tastes in the light of Lope's times. But we are attempting to present all the reasons why the *comedia,* notably the creation of Lope, has features which will survive all changes of taste while certain others tend to reduce it to the level of a literary curiosity.

It is not my purpose to give more than the briefest outline of the influence of the classics on Lope, as manifested in his plays. The material available for such a purpose would fill many a volume. But the character of his art will be better understood if the reader has an idea of this manifestation in his language.

The great body of classical literature, whether prose or verse, reached the Renascence public of Spain through the medium of

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translations, popularized versions, or undigested compilations of learning of all kinds. The latter stricture may sound too harsh until we wade through miscellanies, jest books, classical commentaries, fiction, or philosophic discussions on the ancients, whose utterances were now and then presented in a form hardly recognizable by the authors. The same is true of dramas, lyric verse, chronicles and the rest, the authors of which seem impressed with the necessity of winning prestige by citing classical authors when and wherever possible. In the majority of cases, therefore, the influence of the classics reduces itself to common-places. Only in the rarer cases of such profoundly learned men as Quevedo, the most striking intellect of his time, we find a thoroughly satisfactory acquaintance with the classics. Lope stands halfway between Quevedo and the popular, superficial presentation of classical material. He is acquainted with every author of old, every type of ancient literature is known to him. Of the Greeks direct reference to Plato seems to me to be the most common, and this must be due chiefly to the existence of neoplatonic literature, to its interpreters, commentators, and imitators who gave voice to its philosophy. Of the latter, León Hebreo is mentioned most frequently by Lope, and his works occupy a prominent place in any consideration of this influence. They contributed to Lope's *comedia* a peculiar metaphysical language evident in discussions of love, beauty, desire and the like. Aristotle, too, is mentioned with reference to his Ethics, his treatise on the soul and his work on animals. Among the historians Herodotus occupies the first place, as far as I am aware, his style of narrative, his fiction and folk-lore elements being more appreciated than the writings of more scientific historians like Thucydides. Of the Greek dramatists I have noticed only occasional and unimportant reminiscences. The writers of later ages were also known to Lope, especially Plutarch, whose *Moralia* exerted an influence all through the Renascence not to be overstated. I am of the opinion that the influence of Plutarch's *Lives* was not so great. To us it may be astounding that the name of this writer should have carried with it such extra-

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ordinary weight; yet even so great a thinker as Montaigne is full of Plutarch's animadversions, some of which have the stamp of the commonplace. But it must be remembered that the noteworthy translations of Amyot in France and Diego Gracián in Spain were much read books. Lope must have known the latter well. Much more recent, but still belonging to Greek literature, are the Byzantine romances, *Theagenes and Karikleia, Klitophon and Leukippe,* and others which were known in Lope's day through Spanish and Italian versions. They are responsible for a few romantic or episodic features in the *comedia.*

By constantly uniting the names of Homer and Vergil, the fusion of the influence exerted by the *Iliad,* the *Odyssey* and the *Aeneid,* became inevitable. It would be difficult to find a prominent character in any one of these epics who is not mentioned by Lope. The stories of Ilium and Rome, the adventures of Ulysses, the tales of Helen and Dido, pathetic and semiscandalous, the charms of Circe, the youthful beauty and valor of Achilles, these and scores of other characters and episodes are mentioned again and again. The chief Latin poets, too, are well known to Lope, Ovid holding a very prominent place, followed by Horace, Catullus, Juvenal, Martial and others. I spoke briefly of Ovid's influence on Lope in my book on that Latin poet and the Renascence. I need supplement what I said there merely by adding that scores of Lope's plays show a very profound indebtedness to the thoughts, episodes and amorous principles of the *Metamorphoses,* the *Ars Amatoria,* the *Remedia Amoris,* and the *Heroides.*

The Latin poets proved a mine of information on the gods, and demigods, the heroes and heroines of legend and mythology. Venus and Adonis, Cupid and Psyche, Orpheus and Eurydice, Jason and Medea, Perseus and Medusa, Pygmalion and Galatea, the labors of Hercules and the stories connected with the Golden Fleece, semihistorical heroes of Greek and Roman history, to mention some instances disconnectedly and at random, these and scores of others appear on Lope's pages again and again.

The numerous anecdotes connected with classical antiquity,

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biographical details of famous men and the like, were taken chiefly from compilations which in their turn extracted them from historians and biographers, such as Livy, Tacitus, Suetonius and others. One prominent work which furnished Lope with innumerable bits of lore and nonsense concerning nature and the animal kingdom was Pliny's *Natural History*. No bird or beast was too strange or rare to have its existence vouched for by Pliny or his Renascence commentators who have won an immortal place among "the spinsters and knitters in the sun," or "las viejas que dicen consejas tras el fuego." The matter available for a study on the influence of Pliny alone would make several large and entertaining books.

Among Latin works of fiction the chief place is occupied by the Golden Ass of Apuleius; its novelistic incidents are full of vivacity and originality and prompted imitation among dramatists and novelists alike. Reference to medical treatises, especially Galen, to books on natural phenomena, superstitions and the like, abound, but cannot be discussed now. How much of all this was beyond the intelligence of the audience when recited on the stage is difficult to determine. Suffice it to say that servants, lackeys, ruffians and courtesans are not ignorant of things classic, and that we must take for granted that all this material was in the air and the common possession of all people.

References to biblical characters and episodes, above all the Old Testament, are not uncommon, but by no means as frequent as those just treated. Their presence in plays of a religious character is natural, but a discussion of them falls without the scope of this essay.

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LOPE'S ACQUAINTANCE WITH CONTEMPORARY LITERATURE

Among the meagre autobiographical details which Lope has given us in his *Dorotea* a statement concerning his education, his reading and literary taste in general is of interest. He there tells us in the part of Don Fernando:

> de la edad que digo ya sabía yo la gramática, y no ignoraba la retórica; descubrí razonable ingenio, prontitud y docilidad para cualquiera ciencia; pero para lo que mayor le tenía era para versos; de suerte que los cartapacios de las licionc me servían de borradores para mis pensamientos, y muchas veces más escribía en versos latinos o castellanos. Comencé a juntar libros de todas letras y lenguas; que después de los principios de la griega y ejercicio grande de la latina, supe bien la toscana, y de la francesa tuve noticia.

This tells us three things in regard to Renascence literature: that French was not unknown to Lope, that he was well acquainted with Italian, and that he was ever occupied in reading and writing Spanish verse. If we limit ourselves only to the evidence of the *comedia,* this conclusion is everywhere corroborated. Although Lope may have known something of the French language, I find practically no evidence of any acquaintance with contemporary French literature. On the other hand, he must have read Italian extensively, while every Spanish poet or collection of Spanish verse must have been known to him.

With regard to Italian literature, the *novellieri* from Boccaccio on, including the extensive collections of the fifteenth and sixteenth centuries, were familiar ground to Lope. Some of his plots are not only directly traceable to Italian *novelle,* but certain episodes of others betray all the marks of Italian influence. This is logical, if we recall that Spanish literature offered but little in this style of fiction, that in the field of the short story we have to deal with hardly more than third rate imitations of Italian sources until we reach the *novelas* of Cervantes, which strike the first independent note of importance. Italian literature of chivalry was also known to Lope, especially the epics

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of Boiardo, Ariosto and Tasso, while Dante and Petrarch are frequently mentioned, or some thought of theirs is repeated. Among the poets the influence of Petrarch overshadows that of all others, not only because of the warm, living qualities of his verse, but because his spirit had already been assimilated by so many Spanish poets before Lope's day. All this deserves an extensive, separate study in so far as it throws light not only on the growth of Spanish lyric verse, but also on certain poetic elements of Lope's artistic formula.

As regards Lope's extraordinary acquaintance with Spanish verse the fact that the large body of Renascence lyrics had become bone of his bone and flesh of his flesh would be evident from his works at every turn, even if we chose to limit ourselves to the testimony of the *comedia*. Again and again he speaks of the chief poets, and a study of all the names mentioned would make a comprehensive history of contemporary literature. As was the case with Cervantes, Lope's great model seems to have been Garcilaso, whose musical line and unerring good taste very justly placed him out of reach of any adverse criticism and made him the model for the sixteenth and seventeenth centuries. It would be futile to give most of the names which Lope mentions since his own fine tact and delicate touch made him appreciate the best which that astoundingly productive period had to offer.

In prose literature Lope was no less at home than in verse, but the type which he mentions most frequently in the *comedia* is the pastoral romance. His manner of referring to it leads me to believe that he considered it the only other type of literature outside of verse production with artistic finish. And this is so. The pastoral novel has paled after all these years, above all its artificiality is evident to us, but the fact remains that it very often reaches high poetic levels which rightly give it a place beside lyric verse. Of far greater importance is the *Celestina*, and Lope, who no less than the author of that unique work is a master of dialogue and of the expression of passion, imitates it both consciously and unconsciously in many scenes of his plays. Refer-

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ences to the story of Calisto and Melibea and to the great figure of Celestina herself are a common occurrencè, while similarities in style, language and episodes can be pointed out with frequency. The indebtedness of Lope to any single creation is not very pronounced, but if there is an exception to this rule, it is the Celestina, which made a deep impression upon him as well as upon all the writers of the Renascence. I have elsewhere treated the influence of this remarkable book upon Lope's *Dorotea* and his *el Caballero de Olmedo,* which are good examples of how the spirit of the whole work manifested itself in the *comedia.* As regards the *Dorotea,* I am inclined to see in that strange play an extremely artificial fabric in which Gerarda, a wonderful imitation of Celestina, is practically the only living character, the others being too often spoiled by a display of pedantry, academic dulness and bad art. The romances of chivalry, contemporary chapbooks containing such novels as *la Doncella Teodor,* besides novels of love and adventure, were known to Lope, nor need I speak of the chronicles, lives of heroes and saints from which he borrowed ideas and plots. Finally, the late Menéndez y Pelayo has on various occasions pointed out how unlimited is Lope's acquaintance with the great body of national *romances* or ballads. If any further evidence were required to prove that his memory was as prodigious as his inventive genius, his acquaintance with the popular and traditional poetry of his people would more than prove his case.

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SOME TECHNICAL FEATURES OF LOPE'S ART: EXPOSITION, PLOTS, RECURRING THEMES

Inasmuch as Lope's inventive genius is characterized by freedom and spontaneity, he was at his best whenever the plot was wholly his own creation. A mere suggestion was enough to give him an idea for a whole play. It is therefore clear that he must have been hampered in his construction, in the sequence of his conception of scenes and episodes, when he undertook to reproduce dramatically a ready-made story. In so vast a creation as his *comedia* we are enabled to reach the good productions only by an elimination of the inferior ones, and, to me, his least inspired plays are almost always based on borrowed plots. These were, for the greater part, taken from fiction sources, chiefly Italian, and, therefore, absorbed many episodic adventure elements which strike a false note on the stage. They represent an artistic blunder, and spoil a certain portion of his work. It would add but little to my argument to mention here the many plays related to stories of Boccaccio, Bandello and others, but the influence of Italian *novelle* throws a certain light upon his plot construction. In certain plays which may be characterized as extravanganzas, or novels in dialogue, we may note that Lope hesitates to localize them in Spain, for he gives the plot an Italian background as if to make the spectator believe that the events of his play are more likely to take place outside of the Peninsula. I refer also to plays in which Lope made concessions to improbable romantic themes, ill-suited to any stage, and though these may have been acted in an amusing way, they add nothing original or enduring to his artistic formula. Take, for example, *el Alcalde mayor* in which the heroine's lover is implicated in a murder plot; she flees to Salamanca disguised as a man, attains the degree of doctor after years of study, and being considered worthy of higher honors she finally becomes "alcalde mayor of Toledo." As such she again meets her lover and all

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mysteries are cleared up. Or take *Servir a Señor discreto,* in which a tyrannical father favors an aged suitor of his daughter. The latter consequently throws herself into the arms of a younger and more acceptable lover. But the young man, of humble fortune and station, sets out for Madrid in order to improve his position, whereupon daughter and father follow him to the capital. In Madrid the young lover assumes the position and fortune of a certain "Señor discreto" whose service he had entered, and thus he is enabled to win the lady of his affections. In *los Embustes de Celauro* there is an inartistic confusion of themes taken from fiction and folklore, while even *la Viuda valenciana,* one of the most charming, sparkling and poetic creations from Lope's pen, is marred by an occasional jarring note due to concessions to these elements. It is also of interest to observe that Lope, who did not fail to touch every conceivable dramatic note, suggests the lines along which the subsequent drama of fate, which the Germans called the *Schicksalsdrama,* was conceived. In *los Comendadores de Córdoba* the two criminal lovers are warned of their impending fate by unexpected occurrences, and in *el Caballero de Olmedo,* one of the great masterpieces of the *siglo de oro,* don Alonso is forewarned of his tragic end in a profoundly impressive manner. On the whole Lope's great comedies are those which deal with a simple theme, handled with extraordinary lightness and grace, a theme which plays flexibly and quickly with an idealized form of Spanish society, while his best tragedies are based on subjects so intense and so overwhelming that there is little room for the accessories of unrelated novelistic material.

One of Lope's chief claims to being a complete master of his art is his exposition. In most of his plays the opening could not be improved upon. But we realize that he wrote altogether too much to carry this perfection to the end of every plot, and no special critical acumen is necessary to note that some of his plays betray a distinct falling off in the construction as they proceed. Having conceived his formula with its dominating element of rapidity of action, the great simplicity of almost every

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exposition is normally modified as we move forward by the addition of subplot, secondary action or explanatory scenes, and when the audience possesses all the factors necessary to understand the story, Lope is merely concerned with his forward process, with weaving in and out action, counter-action, sentiments, cross-purposes, and impulses until he comes to the logical end of his various threads, or chooses arbitrarily to cut his skein. The usual analysis of Lope's characters fails to lay stress on the fact that in rapidity of action impulses must dominate over reason and deliberation because the latter demand too many delays to fit into his formula.

Another mistaken procedure pointed out above is that of applying the principles of other national dramas to the *comedia*. No other type of play in the world is so thoroughly an improvised creation as that of Lope. As a highly endowed musician may sit down at an instrument and compose without premeditation, so Lope always had at his disposal, without any seeming effort, all the unusual gifts which nature had so generously bestowed on him. It is, therefore, futile to look for deliberate processes, mechanical construction or a conscious rearing of his artistic edifice. Careful scrutiny of the majority of Lope's plays reveals that he had no fixed conception of dramatic steps purely by acts and scenes, and only a sense of forward movement, of progressive exits and entrances, which carry the game through its successive steps until an end satisfactory to the author is reached. In many cases the solution could be attained earlier in the play, but the fanciful creation of new impulses bridges every gap until the improvisor sees fit to stop. Inasmuch as the dramatic formula of Lope depends entirely upon a successful opening, and thereafter upon rapidity of procedure, he was wont to observe carefully what kind of exposition won his hearers, nor did he hesitate to repeat such scenes if popular. A good example of this repetition can be found in *la discreta Enamorada* (Act I, scene i), and *el Acero de Madrid* (Act I, scene ii); in the former mother and daughter enter followed by a young gallant, while in the latter it is an aunt with her niece. The dialogues are very

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similar. A study of model expositions might also be made in such plays as *el Premio del bien hablar, la Moza de Cántaro, Quien ama no haga fieros, los Melindres de Belisa, el Dómine Lucas,* not to mention scores of others like *Fuente Ovejuna, Peribáñez y el Comendador de Ocaña,* and *los Comendadores de Córdoba* of tragic content.

As a consequence of all this we must be prepared for recurring themes not only at the opening of Lope's plays, but woven into the bodies of the plots. Although this element of repetition has been ascribed to popular applause, it was a logical result of the superhuman amount which he produced. I have already touched on some of his more common stage devices, such as tricks which enable the lovers to converse, the stumbling theme, accidents upon the highway, disguises of all kinds, concealment, the entrance of a messenger who pretends to be a hawker or vendor of ladies' articles, or books and the like, all of which generally produce light and sparkling episodes. A character who enjoyed great popularity, whether male or female, was the simpleton (*bobo* and *boba*) either real or feigned, and by this I do not mean the *gracioso,* but one of the leading characters. Examples are *la Dama boba, la Boba para los otros y discreta para sí, el Bobo del Colegio,* and many others. Among the more serious themes which recur is that of parental authority, or of that of uncle or brother, involving questions of honor and morality. Although Lope frequently praises modesty, humility and other domestic traits in woman, he also advocated, if not always by direct propaganda, a freer and saner social position for her. He presents his plea, as I have stated above, more by making plain the abuses to which the subservience of womankind may lead.

A highly dramatic theme is the protection of a murderer by a relative of the murdered man who is ignorant of the nature of the crime or not aware of the identity of victim and murderer. Again, in other dramas, in which some criminal plot is afoot, the personage who is an obstacle to the plotter must be removed, and this object is achieved in an arbitrary manner by entrusting to the former some distant military post, or some official occupation

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which may take him out of the way for a sufficient space of time. The chief theme of this kind of plot is the base desire of some one high in authority to possess the wife, fiancée or sister of a vassal or dependent, a theme very old in fiction, so that many examples could be cited. Among them is the well-known story contained in Juan Manuel's *Libro de Patronio:* "De lo que contescio a Saladin con una buena dueña, mujer de un caballero su vasallo." Saladin wishes to seduce the wife of a vassal; he, therefore, creates him *mayoral* and sends him to distant lands, but his evil scheme is frustrated by the wise conduct of the wife. The reader will also recall that in the story of David, Bathsheba and Uriah we have a variant of the same theme.

We may summarize certain features of Lope's technique as follows: exits and entrances are treated more arbitrarily and whimsically than would be permissible in less spontaneous drama, the characters moving rather with the motive force of Lope's fancy. His conception of time is so indefinite as to make us believe that in the vast majority of his plays the question of a limited number of hours, days or even months was entirely disregarded. The audience was transported into an idealized world not confined by the limits of the stage nor controlled by the usual flight of time. In a number of plays Lope falls into the technical error of leaving the stage empty various times during an act. Take for example, *la Esclava de su galán,* in which on twelve separate occasions every person quits the stage leaving the plot disconnected and so interfering with smooth action. Finally, as regards the frequent interweaving of a subplot, this feature was very often a necessary addition to the principal action, giving more body to the main plot when it was thin and weak in content. It also furnished matrimonial material for the secondary characters. Cervantes ridiculed this device of having everybody married off at the end of the play in his comedy *la Entretenida.*

Exaggeration in the heaping of tone and color effect is rare in Lope, and consequently his great themes are seldom marred, as in *los Comendadores de Córdoba* where the spirit of vengeance of the Veinticuatro consciously turns into a sanguinary chase,

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and the tragic close fails to maintain the solemn grandeur of the rest. The apparent defects of Lope's formula are due to an excessive number of combinations of recurring elements which are entirely possible and acceptable, if the probability of the resulting picture be not too closely compared with actual human society. The technique, notably the structure of Lope's *comedia*, has frequently been compared with that of less inspired but more careful writers like Alarcón or Moreto to his disadvantage. Yet nothing can take from his art the claim to a unique charm of presentation unlimited in its variety, a sound mixture of youth and maturity which never knew the touch of old age, a knowledge of the depths of human experiences without overemphasizing their weight on the soul, a comprehensiveness of poetic expression which makes every attempt at comparison futile and every effort of analysis unsatisfactory.

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DIALOGUE, MONOLOGUE, AND NARRATIVE

No task seems more hopeless at the outset than a discussion of Lope's dialogue, so astounding is its variety, so vast its range in tone, color, feeling, speech and situation. No critical presentation can embrace more than a part of his work, nor can a limited number of examples hope to give more than a bare suggestion of all the forms of emotion, thought and experience for which Lope has found expression. Any specimen taken out of its content cannot give the full measure of the effect intended, a thing especially so in the case of comedy. But the examples which I have chosen may suffice to show his masterly touch. The number of his genuinely comic scenes cannot be counted, and no better reason could be alleged for giving unstinted praise to his miraculous inventive power than the hundreds of plays with which he unceasingly amused the Spanish public.

In his tragedies Lope has shown a remarkable gift of impressing the audience by the sudden and unexpected tragic turns in the career of hero or heroine. This is the case where light dialogue is followed by an event entirely changing the face of things. Thus in *la Moza de cántaro* the heroine is discussing with her maid the qualities of her many suitors when her aged father enters, and tells her of a mortal affront inflicted upon him, the result of which alters her whole career.

Luisa. Don Diego está confiado;
joyas te ha hecho famosas.
Doña Maria. ¿Joyas?
Luisa. Y galas costosas;
hasta coche te ha comprado.
Doña Maria. Don Diego de noche y coche.
Luisa. ¡De noche un gran caballero!
Doña Maria. Mas ¡ay Dios! que no le quiero
para don Diego de noche.
Otra le goce, Luisa,
no yo. ¡De noche visiones!
Luisa. Oigo unas tristes razones.

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Doña María. Volvióse en llanto la risa.
¿No es éste mi padre?
Luisa. Él es.
(*Don Bernardo, de hábito de Santiago, con un lienzo en los ojos. Dichas.*)
Don Bernardo. ¡Ay de mí!
Doña María. Señor, ¿qué es esto?
Vos llorando y descompuesto,
¡y yo no estoy a esos pies!
¿Qué tenéis, padre y señor,
mi solo y único bien?
Don Bernardo. Vergüenza de que me ven
venir vivo y sin honor.
Doña María. ¿Cómo sin honor?
Don Bernardo. No sé.
Déjame, por Dios, María.
Doña María. Siendo vos vida en la mía,
¿Como dejaros podré?
¿Habéis acaso caído?
Que los años muchos son.
Don Bernardo. Cayó toda la opinión
y nobleza que he tenido.
No es de los hombres llorar;
pero lloro un hijo mío
que está en Flandes, de quien fío
que me supiera vengar.
Siendo hombre, llorar me agrada;
porque los viejos, María,
somos niños desde el día
que nos quitamos la espada.
Doña María. Sin color, y el alma en calma,
os oigo, padre y señor;
mas ¿qué mucho sin color,
si ya me tenéis sin alma?
¿Qué había de hacer mi hermano?
¿De quién os ha de vengar?

In *el Caballero de Olmedo* extraordinary naturalness, vivacity and wit running through more than two acts make as delightful comedy as Lope ever penned, the whole giving place suddenly to a brief and tragic close. The happy days of Don Alonso's courtship are gradually filled with a foreboding of his untimely end and few effects which Lope has devised are artistically more successful; he is returning home at night after the crowning day of his career:

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Don Alonso. . . . ¡Qué escuridad! Todo es
horror, hasta que el aurora
en las alfombras de Flora
ponga los dorados pies.
Allí cantan. ¿Quién será?
Mas será algún labrador,
que camina a su labor.
Lejos parece que está;
pero acercando se va.
Pues ¡como! Lleva instrumento,
y no es rústico el acento,
sino sonoro y süave.
¡Qué mal la música sabe,
si está triste el pensamiento!

Una Voz. (*Dentro.*) (*Canta desde lejos y viene acercándose.*)
Que de noche le mataron
al caballero,
la gala de Medina,
la flor de Olmedo.

Don Alonso. ¡Cielos! ¿Qué estoy escuchando?
Si es que avisos vuestros son,
ya que estoy en la ocasion,
¿de qué me estáis informando?
Volver atrás ¿cómo puedo?
Invención de Fabia es,
que quiere, a ruego de Inés,
hacer que no vaya a Olmedo.

La Voz. (*Dentro.*) *Sombras le avisaron*
que no saliese,
y le aconsejaron
que no se fuese
el caballero,
la gala de Medina,
la flor de Olmedo.

* * * * * * * *

Don Alonso. ¡Qué de sombras finge el miedo!
¡Qué de engaños imagina!
Oye, escucha. ¿Dónde fué,
que apenas sus pasos siento?
¡Ah, labrador! Oye, aguarda.
Aguarda, responde el eco.
¡Muerto yo! Pero es canción
que por algún hombre hicieron
de Olmedo, y los de Medina
en este camino han muerto.
A la mitad del estoy:
¿qué han de decir si me vuelvo?

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Gente viene. . . . No me pesa.
Si allá van, iré con ellos.
(*Don Rodrigo, Don Fernando, Mendo, Criados.*)

Don Rodrigo. ¿Quién va?
Don Alonso. Un hombre. ¿No me ven?
Don Fernando. Deténgase.
Don Alonso. Caballeros,
si acaso necesidad
los fuerza a pasos como éstos,
desde aquí a mi casa hay poco:
no habré menester dineros;
que de día y en la calle
se los doy a cuantos veo
que me hacen honra en pedirlos.
Don Rodrigo. Quítese las armas luego.
Yo vengo a matar, no vengo
a desafíos; que entonces
te matara cuerpo a cuerpo.
(*a Mendo.*)
Tírale.
(*Dispara Mendo.*)
Don Alonso. Traidores sois;
pero sin armas de fuego
no pudierades matarme.
¡Jesús! (*Cae.*)
Don Fernando. Bien lo has hecho, Mendo.
(*Vanse don Rodrigo, don Fernando y su gente.*)
Don Alonso. ¡Qué poco crédito di
a los avisos del cielo!
Valor propio me ha engañado,
y muerto envidias y celos.
¡Ay de mí! ¿Qué haré en un campo
tan solo?
(*Tello entra.*)
Tello. Pena me dieron
estos hombres que a caballo
van hacia Medina huyendo.
Si a don Alonso habían visto,
pregunté; no respondieron.
Mala señal. Voy temblando.
Don Alonso. ¡Dios mío, piedad, yo muero!
Vos sabéis que fué mi amor
dirigido a casamiento.
¡Ay, Inés!
Tello. De lastimosas
quejas siento tristes ecos.
Hacia aquella parte suenan.

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No está del camino lejos
quien las da. No me ha quedado
sangre. Pienso que el sombrero
puede tenerse en el aire
solo en cualquiera cabello.
¡Ah, hidalgo!

Don Alonso. ¿Quién es?

Tello. ¡Ay, Dios!
¿Por qué dudo lo que veo?
Es mi señor. ¡Don Alonso!

Don Alonso. Seas bien venido, Tello.

Tello. ¿Cómo, Señor, si he tardado?
¿Cómo, si a mirarte llego
hecho un piélago de sangre?
Traidores, villanos, perros,
volved, volved a matarme,
pues habéis, infames, muerto
el más noble, el más valiente,
el más galán caballero
que ciñó espada en Castilla.

Don Alonso. Tello, Tello, ya no es tiempo
más que de tratar del alma.
Ponme en tu caballo presto,
y llévame a ver mis padres.

Tello. ¡Qué buenas nuevas les llevo
de las fiestas de Medina!
¿Qué dirá aquel noble viejo?
¿Qué hará tu madre y tu patria?
¡Venganza, piadosos cielos!
(*Llévase a don Alonso.*)

Fuente Ovejuna presents the vigor of an untutored, democratic community standing out for its rights against the vicious overlord, and we have side by side with rustic dialogue deeply impressive tragic passages of which the following may serve as an example. The peasants sitting in council against the scoundrel who has ruined their lives are moved to action by a woman's appeal:

* * * * * * * * * *

Regidor. Ya, todo el arbol de paciencia roto,
corre la nave de temor perdida.
La hija quitan con tan gran fiereza
a un hombre honrado, de quien es regida
la patria en que vivís, y en la cabeza

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la vara quiebran tan injustamente.
¿Qué esclavo se trató con mas bajeza?
Juan Rojo. ¿Qué es lo que quieres tú que el pueblo intente?
Regidor. Morir, o dar la muerte a los tiranos,
pues somos muchos, y ellos poca gente.
Barrildo. ¡Contra el señor las armas en las manos!
Esteban. El Rey solo es señor después del cielo,
y no bárbaros hombres inhumanos.
Si Dios ayuda nuestro justo celo,
¿qué nos ha de costar?
Mengo. Mirad, señores,
que váis en estas cosas con recelo.
Puesto que por los simples labradores
estoy aquí, que más injurias pasan,
más cuerdo represento sus temores.
Juan Rojo. Si nuestras desventuras se compasan,
para perder las vidas, ¿qué aguardamos?
Las casas y las viñas nos abrasan:
tiranos son; a la venganza vamos.
(*Laurencia, desmelenada. Dichos.*)
Laurencia. Dejadme entrar, que bien puedo,
en consejo de los hombres;
que bien puede una mujer,
si no a dar voto, a dar voces.
¿Conocéisme?
Esteban. ¡Santo cielo!
¿No es mi hija?
Juan Rojo. ¿No conoces
a Laurencia?
Laurencia. Vengo tal,
que mi diferencia os pone
en contingencia quien soy.
Esteban. ¡Hija mía!
Laurencia. No me nombres
tu hija.
Esteban. ¿Por qué, mis ojos?
¿Por qué?
Laurencia. Por muchas razones,
y sean las principales,
porque dejas que me roben
tiranos sin que me vengues,
traidores sin que me cobres.
. . . . .
¿Vosotros sois hombres nobles?
¿Vosotros padres y deudos?
¿Vosotros, que no se os rompen
las entrañas de dolor,

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de verme en tantos dolores?
Ovejas sois, bien lo dice
de Fuente Ovejuna el nombre.
Dadme unas armas a mi,
pues sois piedras, pues sois bronces.

* * * * * * * * * *

Los Comendadores de Córdoba represents, as far as I know, the extreme to which Lope has gone in giving the whole play an atmosphere of gloom, without attaining the tragic depth and dignity either of the foregoing play or of that masterwork, *la Estrella de Sevilla*. No tone in this mars the exquisite presentation of the character of the heroine, and when we see her overwhelmed by a course of tragic events which take place inevitably one after the other, we feel justified in claiming that no finer example of a fearful peripeteia exists on any stage. Estrella is in the midst of her wedding preparations, when without warning the fateful hour is upon her:

(*Sala en casa de Busto. Estrella y Teodora.*)

Estrella. No sé si me vestí bien,
como me vestí de prisa.
Dame, Teodora, ese espejo.

Teodora. Verte, Señora, en ti misma
puedes, porque no hay cristal
que tantas verdades diga,
ni de hermosura tan grande
haga verdadera cifra.

Estrella. Alterado tengo el rostro
y la color encendida.

Teodora. Es, Señora, que la sangre
se ha asomado a las mejillas
entre temor y vergüenza,
sólo a celebrar tus dichas.

Estrella. Ya me parece que llega,
el rostro bañado de risa,
mi esposo a darme la mano
entre mil tiernas caricias.
Ya me parece que dice,
mil ternezas y que oídas
sale el alma por los ojos,
disimulando las niñas.
¡Ay venturoso día!
Ésta ha sido, Teodora, estrella mía.

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Teodora. Parece que gente suena.
Cayó el espejo. De envidia (*álzale*),
el cristal, dentro la hoja,
de una luna hizo infinitas.
Estrella. ¿Quebróse?
Teodora. Señora, sí.
Estrella. Bien hizo, porque imagina
que aguardo el cristal, Teodora,
en que mis ojos se miran.
Y pues tal espejo aguardo,
quiébrese el espejo, amiga;
que no quiero que con él,
éste de espejo me sirva.
(*Clarindo, muy galán.—Dichas.*)
Clarindo. Ya aquesto suena, Señora,
a gusto y volatería;
que las plumas del sombrero
los casamientos publican.
A mi dueño di el papel,
y dióme aquesta sortija
en albricias.
Estrella. Pues yo quiero
feriarte aquestas albricias.
Dámela y toma por ella
este diamante.
Clarindo. Partida
está por medio la piedra:
será de melancolía;
que los jacintos padecen
de ese mal aunque le quitan.
Partida por medio está.
Estrella. No importa que esté partida;
que es bien que las piedras sientan
mis contentos y alegrías.
¡Ay, venturoso día!
Ésta, amigos, ha sido estrella mía!
Teodora. Gran tropel suena en los patios.
Clarindo. Y ya la escalera arriba
parece que sube gente.
Estrella. ¿Qué valor hay que resista
al placer?
(*Los dos Alcaldes mayores, con gente que trae el cadáver de Busto.—Dichos.*)
Estrella. Pero . . . ¿qué es esto?
Don Pedro. Los desastres y desdichas
se hicieron para los hombres;
que es mar de llanto esta vida.

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El Señor Busto Tabera
es muerto.

Estrella. ¡Suerte enemiga!

Don Pedro. El consuelo que aquí os queda
es que está el fiero homicida,
Sancho Ortiz de las Roelas,
preso, y del se hará justicia
mañana sin falta. . . .

Estrella. Dejadme, gente enemiga;
que en vuestras lenguas traéis
de los infiernos las iras.
¡Mi hermano es muerto, y le ha muerto
Sancho Ortiz! ¿Hay quien lo diga?
¿Hay quien lo escuche y no muera?
Piedra soy, pues estoy viva.
¡Ay riguroso día!
Ésta, amigos, ha sido estrella mía.
Pero si hay piedad humana,
matadme.

Don Pedro. El dolor la priva,
y con razón.

Estrella. ¡Desdichada
ha sido la estrella mía!
¡Mi hermano es muerto, y le ha muerto
Sancho Ortiz! ¡El quien divida
tres almas de un corazón! . . .
Dejadme que estoy perdida.

Don Pedro. Ella está desesperada.

Farfan. ¡Infeliz beldad!

Don Pedro. Seguidla.

Clarindo. Señora . . .

Estrella. Déjame, ingrato,
sangre de aquel fratricida.
Y pues acabo con todo,
quiero acabar con la vida.
¡Ay riguroso día!
Ésta ha sido, Teodora, estrella mía.

Satisfactory selections from his comedies are, as I have stated, extremely difficult to make, but a survey of their variety may be attempted. At the opening of *el Ausente en el Lugar* we have a delightful scene which repeats the characteristic gossip of servants who meet on the street; in *los Melindres de Belisa* we have the whimsicality and capricious action of a young daughter who finds nothing to her liking, who ridicules her suitors, finds fault

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with all her surroundings and makes life unbearable for those nearest to her. *La Noche de San Juan* is an example of Lope's ability to paint laughter, gaiety and confusion, in which the spectator follows a whirl of amusing, loosely connected scenes. For wit and clever *jeu de mots* combined with admirably comic episodes *la Viuda valenciana* and *el Molino* are noteworthy examples. Plays so uniformly good in their exposition must have held the attention of the public from the very outset, and Lope no doubt consciously put some of his most graceful verse, his finest wit and humor into the opening scenes. As it was also his purpose to capture the good will and enduring patronage of the multitude, a large number of the expositions are filled with amusing dialogues designed to appeal to the people. In *Quien ama no haga fieros* we have the following conversation between master and servant:

Gaston. . . .
¿Has alguna vez tenido
dama con cuñado?
Don Felix. No.
Gaston. ¡Dichoso tú! porque yo
desdichadísimo he sido
en materia de cuñados.
Don Felix. Amor es siempre importuno,
y querría que ninguno
se metiese en sus cuidados.
Todo estorba a los que quieren:
padres, hermanos, sobrinos,
hasta vecinos.
Gaston. ¿Vecinos?
Ésos son los que refieren
toda una historia de amor;
que, no atendiendo a su casa,
ven lo que en las otras pasa.
Don Felix. Eso es general error.
Gaston. No se acostará un vecino
hasta ver al otro entrar,
si allí se pensase helar.
Don Felix. De cualquier desgracia es dîno.
Gaston. Yo conozco una mujer,
adonde un galán hablaba,
que toda la noche estaba
a una ventana, por ver

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y por escuchar los toques;
y obligóle descompuesta,
a traer una ballesta
y disparalle bodoques.
Mas ella, con la flaqueza
de escuchar, o la porfía,
cada noche se ponía
un caldero en la cabeza,
con que el galán que le tiraba
hacía tanto rüido,
que despertaba al marido,
y a la señora llamaba.

Don Felix. Yo, por ver caza tan nueva,
con arcabuz la tirara.

Gaston. ¿Qué importa? También buscara
algún morrión a prueba.

Peribáñez y el Comendador de Ocaña offers an example of Lope's rare gift of putting into facile verse a domestic dialogue in which husband and wife demonstrate their mutual obligations and necessary qualifications by means of the alphabet:

Casilda. ¿Qué ha de tener para buena
una mujer?

Peribáñez. Oye.

Casilda. Di.

Peribáñez. Amar y honrar su marido
es letra deste abece,
siendo buena por la B,
que es todo el bien que te pido.
Haráte cuerda la C,
la D dulce, y entendida
la E, y la F en la vida
firme, fuerte y de gran fe.
La G grave, y, pará honrada,
la H, que con la I
te hará ilustre, si de ti
queda mi casa ilustrada.
Limpia seras por la L,
y por la M, maestra
de tus hijos, cual lo muestra
quien de sus vicios se duele.
La N te enseña un no
a solicitudes locas:
que este no, que aprenden pocas,
está en la N y la O.

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La P te hará pensativa,
la Q bien quista, la R
con tal razón, que destierre
toda locura excesiva.
Solícita te ha de hacer
de mi regalo la S,
la T tal que no pudiese
hallarse mejor mujer.
La V te hara verdadera,
la X buena cristiana,
letra que en la vida humana
has de aprender la primera.
Por la Z has de guardarte
de ser zelosa; que es cosa
que nuestra paz amorosa
puede, Casilda, quitarte.
Aprende este canto llano;
que con aquesta cartilla,
tu serás flor de la villa,
y yo el más noble villano.

Casilda. Estudiaré, por servirte,
las letras de ese abece;
pero dime si podré
otro, mi Pedro, decirte,
si no es acaso licencia.

Peribáñez. Antes yo me huelgo. Di;
que quiero aprender de ti.

Casilda. Pues escucha y ten paciencia.
La primera letra es A,
que altanero no has de ser;
por la B no me has de hacer
burla para siempre ya.
La C te hará compañero
en mis trabajos; la D
dadivoso por la fee
con que regalarte espero.
La F de fácil trato,
la G galán para mí,
la H honesto y la I
sin pensamiento de ingrato.
Por la L liberal
y por la M el mejor
marido que tuvo amor,
porque es el mayor caudal.
Por la N no serás
necio, que es fuerte castigo;
por la O sólo conmigo

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todas las horas tendrás.
Por la P me has de hacer obras
de padre; porque quererme
por la Q, será ponerme
en la obligación que cobras.
Por la R regalarme
y por la S servirme,
por la T tenerte firme,
por la V verdad tratarme;
por la X con abiertos
brazos imitarla así (*Abrázale*),
y como estamos aquí,
estemos despues de muertos.

The pleasing description of Peribáñez's home-coming has already been quoted above. A comic reversal of fortune may be found in *la Esclava de su galán,* in which we have a delightful picture of the sudden collapse of the son's position in his father's good graces. Don Juan arouses the latter's rage by confessing that he is engaged to be married to a poor but virtuous girl; the father slams the door in the son's face and orders that his clothing and books be thrown out of the window. Don Juan and his servant are left in the street stunned and disconcerted.

Pedro. ¡Qué cerca estás de llorar!
Don Juan. Pues ¿de eso, Pedro, te espantas?
Áyer un coche y criados,
casa, hacienda, padre y galas,
y hoy ¡cerradas estas puertas!

Then follows the comic anguish of the two, as the son's possessions come flying through the window.

Pedro. Ya arrojan por las ventanas
tus vestidos.
Don Juan. ¡Bravo enojo!
Pedro. Anda la mar alterada,
y alijeran el navío.
Voy a buscar mi sotana.
Don Juan. ¡Ay Dios! ¡si se han de perder
de doña Elena las cartas
y una cinta de cabellos!
Pedro. ¡Qué joyas!
Don Juan. Joyas del alma.

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Pedro. Cierto que hay almas buhoneras,
pues andan siempre cargadas
de cintas y de papeles.
Don Juan. ¡Ay, mi Elena!
Pedro. ¡Ay, mi sotana!
Don Juan. ¡Ay, papeles!
Pedro. ¡Ay, gregüescos!
Don Juan. ¡Ay, mis cintas!
Pedro. ¡Ay, mi cama!
Don Juan. Quien supiere que es amor,
apruebe mis esperanzas;
quien no, diga que estoy loco,
pues quedo con sola el alma.

Indelicacy is, as I have asserted above, exceedingly rare in Lope, and such a conversation as that carried on between the Countess and the *escudero* Durango in *las Flores de don Juan* (act II, scene xviii), during which he narrates a coarse anecdote, would have to be curtailed on the stage of today. It may be explained, however, in view of the fact that throughout Europe society of the Renascence indulged in topics of conversation not countenanced today because we have become more reserved and also less naïve and less natural. On the other hand, broad humor and farcical play intended for the masses are fairly common in the comedies and even in the tragedies. *La Noche toledana* offers an excellent specimen. Florencio and his servant are attempting to escape from an inn over a neighboring housetop, in order to get away from the police whom they imagine in pursuit; the scene must have delighted the populace.

(*Vista de Tejados: Florencio y Beltrán.*)
Florencio. ¿Haste hecho mal?
Beltrán. No tengo hueso sano.
Florencio. ¿Adónde estamos?
Beltrán. ¿Puedo yo sabello?
¿Hay mapas de tejados en el mundo?
¿Hay carta que señale rumbo ó linea
de chimeneas ni de caballetes?
¿Hay Tolomeo ni otro algún cosmógrafo
que trate de azoteas?
Florencio. Esta casa
me parece mesón.

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Beltrán. Y eslo sin duda;
porque lo son las desta acera todas
desde la Concepción al Carmen.
Florencio. Creo
que es palomar aqueste o gallinero.
Beltrán. Yo pienso que en algún tejado destos
hay alguna colmena.
Florencio. Y no de abejas,
sino de aleves zánganos o avispas,
que la cara, las piernas y las manos
me tienen hechas criba.
Beltrán. En las narices
me ha dado un avispón un picotazo,
que me ha hecho elefante, vive el cielo.
Florencio. ¡Si estaremos mejor con las gallinas?
Beltrán. Dalas al diablo; porque entraba apenas,
cuando cerró conmigo el señor gallo,
creyendo que robarle quise alguna,
y me ha sacado un ojo con el pico.
Florencio. ¡Estoy muy sucio?
Beltrán. Estás como un estiercol.
Florencio. ¡Qué es aquello primero donde entramos?
Beltrán. Una pocilga, donde he sacado
tal cantidad de pulgas que estoy muerto.
Florencio. Escapar de aquel perro fué milagro.
Beltrán. Yo, a lo menos, no fui tan venturoso.
Florencio. ¡Mordióte?
Beltrán. Traigo menos libra y media
de carne desta izquierda pantorrilla.
Florencio. Morderte perro es seda sobre seda.
Beltrán. No quiso respetar al parentesco;
que perro soy, aunque parezco hidalgo.
Florencio. ¡Cruel noche por Dios!
Beltrán. Si yo creyera
al buen humor que tengo escarmentara
de enamorarme.
Florencio. Amor ¡qué culpa tiene?
Beltrán. Amores en Toledo son muy buenos,
si son de día, pero no de noche;
que hay cuestas espantosas y ladrillos,
hombres del diablo, avispas, perros, pulgas,
tejados, gallineros y alguaciles.
Voces. (*Dentro.*) Ladrones son! ¡Ladrones!
Beltrán. Esto es bueno.
Florencio. ¡Oh, pesia tal! la casa se alborota.
Una Voz. (*Dentro.*) Dame aquese arcabuz, suelta ese perro.

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Beltrán. Por mi lo dice; ya me sabe el nombre;
conocido nos han.
Florencio. Por aquí abajo,
en la caballeriza nos entremos,
y en saliendo algún huesped nos iremos. (*Vanse*)

In my opinion, one of the comic masterpieces worthy to rank with the best of any stage may be found in *la Dorotea* (act II, scene vi). It is a drinking scene in which Gerarda, an old woman of the Celestina type and one of Lope's great creations, is seated at table with Teodora and the latter's daughter Dorotea. Here her relative indifference to food is more than counterbalanced by her fondness for the cup, and we are told that her favorite philosopher is not Plutarch, but the more famous wine, Alaejos. Since it is futile to analyze all the features of this scene, I have preferred to let the following extract speak for me. The reader will note the spontaneous humor, the richness in popular phrases, the many details of a domestic *scène intime*, the light which some of the customs depicted throw on contemporary manners, and, above all, the art of the great dramatist who has laid bare the soul of the old woman Gerarda, by leading her in the most subtle manner out of her first condition of witty sobriety, through all the subsequent stages of garrulous self-confession, of heavy-tongued but amusing nonsense to the inevitable stupor of intoxication. This scene, as well as others in which Gerarda appears, is not only the best portion of *la Dorotea*, but shows Lope as a master of psychological analysis worthy of his famous prototype, the *comedia de Calisto y Melibea*, the fountain of his inspiration.

Teodora. No tanta fruta, Dorotea, que estás muy convaleciente. Deja las uvas.
Dorotea. ¿Qué me han de hacer? Que ya estoy buena.
Teodora. Toma estos higos, Gerarda.
Gerarda. Por ti tomaré uno, que no lo hiciera por el padre que me engendró; pero es menester que sepas que con un higo se bebe tres veces.
Teodora. ¿Quién lo escribe?
Gerarda. El filósofo Alaéjos: ¿pensaste que era Plutarco? Abrole por medio. . . . Dame, Celia, la primera.

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Teodora. ¿Sin comerle bebes?

Gerarda. Agora le echo un poco de sal. Dame la segunda.

Teodora. Ya tienes las dos aparte; ¿qué harás agora?

Gerarda. Cerrar el higo. Dame la tercera.

Celia. Bebe y buen provecho; pero mira que es fuerte.

Gerarda. Más fuerte era Sansón, y le venció el amor. ¡Bien haya quien te crió!

Teodora. ¿El higo echas por la ventana, después de tantas prevenciones?

Gerarda. Pues ¿él había de entrar acá? No se verá en ese gozo.

* * * * * * * * * * *

Teodora. Tu me agradas, Gerarda, que hablas y comes.

Gerarda. Ese niño me alaba, que come y mama.

Celia (Ap.) Otro refrancito. ¡Qué colorada está la madre! Parece madroño y la nariz zanahoria.

Gerarda. Cuando yo me acuerdo de mi Nuflo Rodríguez a la mesa. . . . ¡Qué decía él de cosas! ¡Qué gracias! ¡Qué cuentos! Dél aprendí las oraciones que sé. Era un bendito, no hizo en su vida mal a un gato; que cuando le sacaron a la vergüenza fué por ser tan hombre de bien, que nunca quiso decir quien había tomado los platos del canónigo. Ahora parece que lo veo por esa calle Mayor; ¡qué cara llevaba en aquel pollino! No dijeran sino que iba a casarse. Y como él tenía tan linda barba, agraciábale mucho el desenfado con que picaba aquella bestia lerda. Ya le decía yo que no saliera sin acicates.

Teodora. Gerarda, no bebas más; que dices desatinos, y en otra parte pensaran que era verdad lo que dices. ¿Para qué lloras?

Gerarda. Porque fué crueldad llevarle a galeras.

Celia. Ya lo enmienda.

Gerarda. Dios manda que se digan las verdades.

Teodora. No en daño del prójimo.

Gerarda. ¿Qué daño es contar sus alabanzas, Teodora, ni refrescar la memoria del bien que se ha perdido?

Celia. A lo menos refrescar lo bien que se ha bebido.

Gerarda. La primera vez que me halló en aquella niñería del estudinte, fué notable su paciencia. Era invierno, y echónos a mi y a él un jarro de agua en la cama, diciendo con aquella bondad de que él se preciaba mucho: "A los bellacos mojallos."

Teodora. ¿No adviertes, Dorotea, la condición del vino?

Dorotea. Fíale tus secretos; que ésa es la primera de sus faltas.

Teodora. ¡Oh infame vicio, tan opuesto a la honra como aborrecido de la templanza!

Dorotea. Cuanto vino entra, tantos secretos salen.

Teodora. Desde que le pisaron, por huir de los pies, se sube a la cabeza.

Celia. ¿Para qué me haces señas, tía?

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Gerarda. ¿Para qué me lo preguntas, necia? ¿Cuánto va que me levanto, pues no me entiendes?

Celia. Ha caído un mosquito.

Gerarda. No hayais miedo que se descalabre; no le saques, Celia, que son los espíritus deste licor, como los átomos del aire; el vino los engendra y a nadie le parecieron sus hijos feos. Y cuando dieres vino a tu señor, no le mires al sol.

Celia. Que quiera, que no quiera, el asno ha de ir a la feria.

Gerarda. Pesa presto, María, cuarterón por media libra.

Celia. No cabe más la taza, que no es saca de lana.

Gerarda. La leche de los viejos es el vino: no sé si lo dice Cicerón o el obispo de Mondoñedo. ¡Ay mi buen Nuflo Rodríguez!

Teodora. A la tema vuelve.

Gerarda. En su vida reparó en mosquito, todo cuanto venía colaba, que era una bendición. Llamaba grosera al agua, porque criaba ranas; una de las cosas con que me venció para que no la bebiese, cuando me casé con él, fué decirme que habían de cantar en el estómago; y púsome tanto miedo, que desde entonces, sea Dios bendito, no la he probado. Pues ya, para lo que me queda, con su ayuda bien sabré salir deste peligro.

Celia. Mira que se duerme, tia.

Gerarda. Viéneme el mal que me suele venir; que despues de harto me suelo dormir.

* * * * * * * * * * *

Gerarda. Cuando dan por los aladares, canas son, que no lunares. Dame sin que lo vean.

Celia. Nueve veces has bebido.

Gerarda. Escuderos de Hernán Daza, nueve debajo de una manta.

Celia. No la habrás menester esta noche.

Gerarda. No tiene más frío nadie que la ropa que trae.

Teodora. Mira, Gerarda, que te hará mal, y que Celia y la negra se estan riendo, y con ser tu amiga Dorotica, no te la perdona.

Gerarda. Cuando el guardián juega a los naipes, ¿qué harán los frailes?

Teodora. Quítale esas aceitunas, negra.

Gerarda. Bien puede; que una hora habrá que estoy con el hueso de una, pidiendo una consolación.

Teodora. Alza esta mesa, y dale, niña, un poco desa grajea a Gerarda.

Gerarda. Grajea a Guinea: reventado sea mi cuerpo, si en él entrare. No se hallará en todo mi linaje persona que haya comido dulce; en mi vida fui a bautismo, por no ver el mazapán y los almendrones, cuando voy por las calles, me voy arrimando a las tabernas y huyendo de las confiterías, y en viendo un hombre que come cascos de naranja, le miro si tiene los ojos azules. ¿Pues pasas? maldito sea el corazón que las pasó ni al sol ni a la lejía.

Celia. Ande acá, tía; que no está para firmar.

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Gerarda. Si como tiene orejas, tuviere boca, a muchos llamara la picota.
Celia. Con buenas oraciones se alza la mesa.
Gerarda. No quite los manteles; daré gracias, pues eché la bendición.
Teodora. Di; veamos.
Gerarda. Quod habemus comido, de Dominus Domini sea benedito, y a micos y a vobis nunca faltetur, y agora dicamus el santificetur.
Dorotea. No se le puede negar que tiene gracia, y yo conozco muchos presumidos de ciencias que saben menos latín.
Gerarda. Después de comer siempre tengo yo mis devociones.—Llévame al oratorio, Celia.
Celia. Tía, mejor es la cama. No te cargues tanto, que pesas mucho.
Gerarda. La puerta pesada, puesta en el quicio no pesa nada.
Celia. Topaste con la silla. Por acá, tía.
Teodora. ¡Qué golpe que se ha dado! Llévala con tiento, ignorante.
Celia. ¿Qué tiento, si no le tiene? (*Vanse.*)

I must add a brief word on monologue and narrative. The former is a common device or feature of Lope's formula, and I had occasion to speak of it in the notes appended to *la Dama boba.* In so far as the soliloquy was intended solely to reveal the inner self of the person speaking it must be logically characterized by directness, sincerity and simplicity. These qualities, however, are easily marred by artificial speech, while the success of the play whose keynote is rapidity of action may be jeopardized if anything hampers its forward motion. It must be said to Lope's credit that he recognized the soundness of this principle far more than did any of his successors, and that his monologues, while not always free from the artifice of *conceptismo* and *culto,* are generally well timed and in keeping with the plot. The conclusion which imposes itself upon the reader, however, is that the soliloquy is artistically far more satisfactory in serious scenes and in tragedy than in comedy for the reason stated in my notes to *la Dama boba,* namely, that the former normally contains more moments of reflection and self-analysis. Pure comedy, according to Lope's formula, is based, as I tried to show, on impulse rather than deliberation.

The chief poetic forms used in the monologue are the sonnet, the *glosa,* used by Lope with great variety and flexibility, the *redondilla* and *quintilla,* the *octava* and the *romance.* As far

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as I am aware, practically all of his soliloquies are brief. No monologue of the length of those found in Shakespeare, Corneille, Schiller, Victor Hugo and others has come to my notice in Lope. The purpose of the monologue in his *comedia,* when it has no serious, introspective character, is one of the following: it creates a pause between the exit of one personage and the entrance of another without leaving the stage empty; it may give a person whose approach is imminent time to arrive; it may permit one or more persons to leave the stage for a brief time to accomplish an act or deed necessary to the plot (such as the fetching of a desired object, the bringing in of another person, the hindrance of something about to happen, etc.); it may serve especially, and in this I include the *aparte* uttered with others on the stage, to express all the emotions of surprise, anguish, joy, and the like. In the latter case it is thoroughly justifiable as an artistic device.

The narrative, varying in length, is a device justified only by its rhetorical qualities and because of the opportunities it gave certain types of actors and actresses to show their declamatory talent. But it can hardly be defended otherwise, as it lacks the dramatic character of action, and is open to many abuses. While it reminds one of the messenger's speech in Greek tragedy, there is no reason for believing that the narrative in the *comedia* was in any sense influenced by it. As regards its use by Lope, it is one of the elements of his formula in which he made concessions more and more to a growing vogue. Without wishing to generalize too much, I venture to state that lengthy narratives are more common in his latest plays, while his early and middle period show greater artistic restraint, and an effort to keep the narrative within proper bounds. We cannot, however, take our stand upon absolutely solid ground in this conclusion, because the vast majority of texts which have come down to us are based on badly mutilated prompters' copies. Wherever I have been able to make any comparison with an original it was noticeable that the narrative portions had been cut and modified. Those examples which we possess must therefore almost always be considered shorter than the poet's own version.

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The narrative serves various purposes, among them that of making the audience acquainted with the history of the narrator, or of some one of the characters of the play; it is a device to connect past events with the present, and it serves in general to make known what has happened behind the stage. While the narrative was naturally intended for those persons not yet acquainted with its content, there are cases in which it rehearses what the audience already knows. This constitutes an inartistic blunder, in so far as it is a hindrance to the action and makes the public yawn. Lope's successors retained the narrative, but increased the defects which in the great master were still inoffensive. They introduced a greater number of narratives in a single play and not infrequently made a single one several hundred verses in length, thereby contributing effectually to the artificial elements which caused the final decadence of the *comedia* as a work of art.

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CHARACTERS AND CUSTOMS

The fabric of Lope's formula, so intricately woven with its mixed elements of fancy and reality, cannot be adequately analyzed and discussed in all of its details in a short space: of that I am aware. But the serious student may be able, by continual labor carried on in a sympathetic spirit, to master the seemingly overwhelming material of Lope's creation. His work is not characterized by a specific manner or method. The great improvisor was a tool in the grasp of an inventive, a creative impulse over which the conscious reasoning processes had little control. His dramatic technique, such as it is, leaves the impression of having been acquired by a hit-or-miss process; it was constantly modified, we may presume, not in the midst of a creative mood, but after the author had seen his work as a whole upon the stage and viewed it objectively for the first time. It must have been in those moments of quiescent reflection that Lope reached out beyond the limits of his artistic formula to that of actual human life; to those moments we undoubtedly owe that continual broadening of the scope of his art, the masterly delineation of various living types of men and women, and the abiding results embodied in vivid pictures of contemporary customs. This particular phase of his creation reveals the height to which his dramatic genius could attain.

One of Lope's most enduring inspirations was the type of man or woman cast in a heroic mould. His conception of great and virtuous women has been a model for other playwrights, and the history of the stage offers no loftier scenes than those in which are depicted the moral courage, the fearless self-sacrifice, the purity of heart, the unswerving devotion of such women as Estrella (*la Estrella de Sevilla*), doña Maria (*la Moza de Cántaro*), doña Sol (*la Corona merecida*), Dorotea (*la Niña de Plata*), Elena (*la Llave de la honra*), Elvira (*el mejor Alcalde el Rey*), Casilda (*Peribáñez y el Comendador de Ocaña*), Lau-

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rencia (*Fuente Ovejuna*), and others. It is worthy of note also that the list contains women of humble as well as exalted station. A satisfactory presentation of all these characters, who deserve to be better known to the reader, cannot be undertaken here; their rare delineation has already been pointed out by occasional writers whose sincere admiration had been aroused by Lope's plays of good women. It will suffice to add that they rank among his greatest creations, that the unusual spiritual dignity and nobility of these heroines may be felt throughout the entire plot, ennobling all those who come into contact with them.

Among his prominent types of men, the first place is due to those sterling old characters who incarnate the solid qualities of rugged peasant simplicity, honor, and loyalty to inherited standards of living, who, as enemies of sham and innovation, embody the uncorrupted ancient Spanish virtues. There is no more inspiring reading in all Spanish literature than the sentiments of these high-minded characters, and the fact that they constantly found a response in the public is a high tribute to the people of the Peninsula. An admirable example of this type is Tello el viejo, in *los Tellos de Meneses,* a rustic of the mountains of Leon, whom Lope places in the time of Ordoño I with the apparent intention of making the contrast between the manners and morals of his own day and those of an idealized old Spain very clear to his audience. The following passage gives in a nutshell the author's conception of Tello, his native dignity and high personal character; it is also an example of Lope's rare gift of presenting the choicest spirit of Horace modified by the qualities of Luis de León.

Tello el viejo. ¡Cuan bienaventurado
puede llamarse el hombre
que con escuro nombre
vive en su casa, honrado
de su familia, atenta
a lo que más le agrada y le contenta!
Sus deseos no buscan
las cortes de los reyes,
adonde tantas leyes
la ley primera ofuscan,

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y por el nuevo traje
la simple antigüedad padece ultraje.
No obliga poca renta
al costoso vestido,
que al uso conocido
la novedad inventa,
y con pocos desvelos
conserva la igualdad de sus abuelos.
No ve la loca dama
que por vestirse de oro,
se desnuda el decoro
de su opinion y fama,
y hasta que el arco rompa,
la cuerda estira de la vana pompa.
Yo salgo con la aurora
por estos verdes prados,
aun antes de pisados
del blanco pie de Flora,
quebrando algunos hielos
tal vez de los cuajados arroyuelos.
Miro con el cuidado
que salen mis pastores;
los ganados mayores
ir retozando al prado,
y humildes a sus leyes,
a los barbechos conducir los bueyes.
Aquí las yeguas blancas
entre las rubias reses,
las emes de Meneses
impresas en las ancas,
relinchan por los potros,
viéndolos retozar unos con otros.
Vuelvo, y al mediodía
la comida abundante
no me pone arrogante;
que no pienso que es mía,
porque mirando al cielo
el dueño adoro con humilde celo.
Todos los años miro
la limosna que he dado
y lo que me ha quedado,
y diciendo suspiro,
viendo lo que se aumenta:
"Siempre me alcanza Dios en esta cuenta."
Voy a ver por la tarde,
ya cuando el sol se humilla,
por esta verde orilla,

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el esmaltado alarde
de tantas arboledas,
locos pavones de sus verdes ruedas;
y, como en ellos ojos,
frutas entre sus hojas,
blancas, pálidas, rojas,
del verano despojos,
y en sus ramas süaves
canciones cultas componer las aves.
Cuando la noche baja,
y al claro sol se atreve,
cena me aguarda breve,
de la salud ventaja;
que, aunque con menos sueño,
más alentado se levanta el dueño.
De todo lo que digo
le doy gracias al cielo,
que fertiliza el suelo,
tan liberal conmigo;
porque quien no agradece
la deuda al cielo, ni aun vivir merece.

In Juan Labrador, *el Villano en su rincón*, we have another example of the peasant, single-minded, self-sufficient, loyal to church and state, but fixed in his abhorrence of court and courtiers. Lope has placed the scene in France, but in spite of this the customs depicted are all those of Spain. Juan Labrador hopes to die without seeing the king, not because of any disdain for the latter but because of his modesty, and the consciousness of the abyss which separates monarch and vassal. The king may be served without gazing upon him. This the latter finds out and, disguising himself, he visits the peasant in his retreat. There he is profoundly impressed by his host's splendid virtues and convinced of his loyalty to the crown. The play offers a striking contrast between the point of view of the two men with the advantage frankly on the side of the man of humble station. Some of the scenes which unfold before the spectator resemble *genre* paintings, so carefully worked out are they in their details. The best ones depict first the hospitality of the peasant Juan Labrador, the routine of his daily life, his habits being minutely drawn; the author then presents in amusing fashion the old

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man's enforced visit to the king, who tries to vie with his guest in generosity and courtesy. These are among the finest things in all the Spanish *comedia*, and furnish many surprising items for a study of the manners and customs of the Spanish people. Only the chief scene can be quoted here, and as it is impossible to give only a part without marring it I shall reprint it entire. Juan Labrador is entertaining the king, whom he takes for a mere courtier from Paris.

(*El Rey y Juan Labrador.*)

Juan. Tomad esa silla, os ruego.
Rey. Sentaos vos; que tiempo hay luego.
Juan. ¡Qué cortesano de fama!
Sentaos; que en mi casa estoy,
y no me habéis de mandar;
yo sí que os mando sentar,
que en ella esta silla os doy.
Y advertid que habéis de hacer,
mientras en mi casa estáis,
lo que os mandare.
Rey. Mostráis
un hidalgo proceder.
Juan. Hidalgo no; que me precio
de villano en mi rincón;
pero en el será razón
que no me tengáis por necio.
Rey. Si a París vais algún día,
buen amigo, os doy palabra
que el alma y la puerta os abra
en amor y hacienda mía,
por veros tan liberal.
Juan. ¡A París!
Rey. Pues ¿qué decís?
¿No iréis tal vez a París
a ver la casa real?
Mal mi gusto persuadís.
Juan. ¡Yo a París!
Rey. ¿No puede ser?
Rey. De ningún modo, por Dios.
Si allá os he de ver a vos,
en mi vida os pienso ver.
Rey. Pues ¿qué os enfada de allá?
Juan. No haber salido de aquí
desde el día en que nací,
y que aquí mi hacienda está.

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Dos camas tengo, una en casa,
y otra en la iglesia: éstas son
en vida y muerte el rincón
donde una y otra se pasa.

Rey. Según eso, en vuestra vida
debéis de haber visto al Rey.

Juan. Nadie ha guardado su ley,
ni es de alguno obedecida
como del que estáis mirando;
pero en mi vida le vi.

Rey. Pues yo sé que por aquí
pasa mil veces cazando.

Juan. Todas esas me he escondido
por no ver el más honrado
de los hombres en cuidado,
que nunca le cubre olvido.
Yo tengo en este rincón
no sé qué de rey también;
mas duermo y como más bien.

Rey. Pienso que tenéis razón.

Juan. Soy más rico, lo primero,
porque de tiempo lo soy;
que solo si quiero estoy,
y acompañado si quiero.
Soy rey de mi voluntad,
no me la ocupan negocios,
y ser muy rico de ocios
es suma felicidad.

Rey. (*Ap.*) ¡Oh filósofo villano!
mucho más te envidio agora.

Juan. Yo me levanto a la aurora,
si me da gusto, en verano,
y a misa a la iglesia voy,
donde me la dice el cura;
y aunque no me la procura,
cierta limosna le doy,
con que comen aquel día
los pobres deste lugar.
Vuélvome luego a almorzar.

Rey. ¿Qué almorzáis?

Juan. Es niñería.
Dos torreznillos asados,
y aun en medio algún pichón,
y tal vez viene un capón.
Si hay hijos ya levantados,
trato de mi grangería
hasta las once; después

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comemos juntos los tres.
Rey. Conozco la envidia mía.
Juan. Aquí sale algún pavillo
que se crió de migajas
de la mesa, entre las pajas
de ese corral como un grillo.
Rey. A la fortuna los pone
quien de esa manera vive.
Juan. Tras aquesto se apercibe
(el Rey, Señor, me perdone)
una olla, que no puede
comella con más sazón;
que en esto nuestro rincón
a su gran palacio excede.
Rey. ¿Qué tiene?
Juan. Vaca y carnero
y una gallina.
Rey. Y ¿no más?
Juan. De un pernil (porque jamás
dejan de sacar primero
esto) verdura y chorizo,
lo sazonado os alabo.
En fin, de comer acabo
de alguna caja que hizo
mi hija, y conforme al tiempo,
fruta, buen queso y olivas.
No hay ceremonias altivas,
truhanes ni pasatiempo,
sino algun niño que alegra
con sus gracias naturales;
que las que hay en hombres tales
son como gracias de suegra.
Este escojo en el lugar,
y cuando grande, le doy,
conforme informado estoy,
para que vaya a estudiar,
o siga su inclinación
de oficial o cortesano.
Rey. (*Ap.*) No he visto mejor villano
para estarse en su rincón.
Juan. Después que cae la siesta,
tomo una yegua que al viento
vencerá por su elemento,
dos perros y una ballesta;
y dando vuelta a mis viñas,
trigos, huertas y heredades
(porque éstas son mis ciudades),

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corro y mato en sus campiñas
un par de liebres, y a veces
dos perdices: otras voy
a un río en que diestro estoy,
y traigo famosos peces.
Ceno poco, y ansí a vos
poco os daré de cenar,
conque me voy a acostar
dando mil gracias a Dios.

Rey. Envidia os puedo tener
con una vida tan alta;
mas solo os hallo una falta
en el sentido del ver.
Los ojos ¿no han de mirar?
¿No se hicieron para eso?

Juan. Que no les niego, os confieso,
cosa que les pueda dar.

Rey. ¿Qué importa? ¿Cuál hermosura
puede a una corte igualarse?
¿En qué mapa puede hallarse
más variedad de pintura?
Rey tienen los animales,
y obedecen al león;
las aves, porque es razón,
a las águilas caudales.
Las abejas tienen rey,
y el cordero sus vasallos,
los niños rey de los gallos;
que no tener rey ni ley
es de alarbes inhumanos.

Juan. Nadie como yo le adora,
ni desde su casa ahora
besa sus pies y sus manos
con mayor veneración.

Rey. Sin verle, no puede ser
que se pueda echar de ver.

Juan. Yo soy rey de mi rincón;
pero si el Rey me pidiera
estos hijos y esta casa,
haced cuenta que se pasa
adonde el Rey estuviera.
Pruebe el Rey mi voluntad,
y verá que tiene en mí;
que bien sé yo que nací
para servirle.

Rey. En verdad,
si necesidad tuviese,

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¿prestaréisle algún dinero?
Juan. Cuanto tengo, aunque primero
tres mil afrentas me hiciese;
que del Señor soberano
es todo lo que tenemos,
porque a nuestro Rey debemos
la defensa de su mano.
Él nos guarda y tiene en paz.
Rey. Pues ¿por qué dais en no ver
a quien noble os puede hacer?
Juan. No soy de su bien capaz,
ni pienso yo que en mi vida
puede haber felicidad
como es esta soledad.

Scattered through Lope's *comedias* may be found other admirable examples, taken from among the common people, of this fine sense of honor and loyalty, of respect for high personal traits. In *las Flores de don Juan* the Countess, secretly in love with don Juan, who, though poor is the soul of honor, amuses herself at his expense by letting him buy for her articles of value far above his means. But she takes the merchant Laurencio aside and, telling him the truth of the situation, offers herself to pay for everything and to give him a diamond as surety.

(*Laurencio, con unos papeles atados.*)
Laurencio. Aquí viene todo, y bueno,
si ha venido de Milán.
Condensa. Oíd.
Laurencio. Decid.
Condesa. (*Ap. a Laurencio.*) A don Juan
que está de vergüenza lleno,
no pidáis nada; que yo
soy mejor que habéis pensado.
Por probarle me he burlado.
¿Sabéis de piedras?
Laurencio. Pues ¿no?
Condensa. Guardad aqueste diamante;
que yo os enviaré el dinero.
Laurencio. Ni vuestro diamante quiero
ni otra prenda semejante;
que más estimo servir
a un hombre como don Juan
que cuanto vale Milán;
y si volvéis a pedir,

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la casa le he de fiar,
los hijos y la mujer;
que la virtud ha de ser
riqueza en cualquier lugar.
¿Hay cosa de más estima
que ver este caballero
justar, o con el acero,
en el torneo, en la esgrima?
Y en los actos militares,
cuando en la plaza se ven,
¿hay cosa que no haga bien?
Gracias tiene singulares.
Mal he hecho en alaballe;
que es ofico de tercero.

In previous chapters other rare types created by Lope have been touched upon. Among them are monarchs and noblemen, both good and base, whose delineation involves Lope's conception of righteousness among men and justice for society; soldiers who combine valor and boasting and introduce features of comedy; the nabob who returns to Madrid to become the cynosure of all eyes, and thereafter the victim of money-seeking swindlers or courtesans; the young gallant portrayed with ceaseless variety, endowed with many virtues well summed up in the following lines which refer to one of the characters of *el Molino:*

* * * * * * * * * *

es un hombre tan bien hecho,
que algunas veces sospecho
que es persona principal.
Buen rostro, gran cortesía,
gran músico de vihuela. . . .
¡Pues danzar! como en escuela. . . .
Todo para envidia mía.
Tira la barra una legua,
que no hay señal que no borre,
y si alguna yegua corre,
parece viento la yegua.
Tiene fuerza como un toro,
ligereza como cabra,
y gracia que no hay palabra
que no parezca de oro.

* * * * * * * * * *

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Or he has every kind of vice and defect, as, for example, the typical *lindo* so well described in *la Viuda valenciana.* The passage has already been quoted. Then we find Lope's heroine or *ingenue* no less diversified than the youthful gallant or lover, and showing an astounding insight into woman's soul. An attractive portrait gallery could be formed of all the servants and lackeys, among whom are finely individualized types. Many other personages could be added, but I will mention only the caricature or *figurón* whom Lope presented now and then to ridicule the many foibles and weaknesses of us all. He has given us a résumé himself of those characters which had served as models.

Fisberto. Es aquel hombre de aquellos
que se llaman en la corte
figuras.
Paula. De hablar acorte:
¿en qué le parece dellos?
Fisberto. Todo hombre cuya persona
tiene alguna garatusa,
o cara que no se usa,
o habla que no se entona;
todo hombre cuyo vestido
es flojo o amuñecado,
todo espetado o mirlado,
todo efetero o fruncido;
todo mal cuello o cintura,
todo criminal bigote,
toda bestia que anda al trote,
es en la corte figura.

—*El Ausente en el lugar,* II, viii.

In stating above wherein Lope's artistic formula did not always reflect the actual world about him, I tried to make clear that he constantly modified it by mingling fact with fiction, by copying contemporary manners, and thus approaching more nearly the formula of human life. Therefore, by carefully gleaning innumerable details here and there from his *comedia,* the student of Spanish culture may put together an unsurpassed picture of Spanish life during the *siglo de oro.* Street scenes and glimpses of domestic life furnish ample material, while the

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customs which controlled the relations between men and men, or men and women, could be admirably illustrated. Lope was too great a realist to let the facts of life escape him, and we may thus sunder the more artificial features of his creation from the genuine. The reader will find his own effort to appreciate the real Lope amply repaid; he will find in him that rarest of rare combinations, the inspired poet and the unconscious chronicler of his times.

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TWO EXAMPLES OF LOPE'S *COMEDIA:* A TRAGEDY AND A COMEDY

It is evident to any open-minded critic that so large a number of good plays as Lope has written might easily make some readers prefer this play or that which others would set aside for a very different choice; it is also a vain task in so short a space to give long lists of my preferences with the reasons therefor. But if we keep in view the chief elements of Lope's formula it is possible to pick out a number of plays which contain them in their most perfect form; that these may betray the defects of his creation as well as his great qualities is to be expected. To illustrate them here, let me select one tragedy and one comedy, *Fuente Ovejuna* and *el Ausente en el Lugar.*

No better example of Lope's courage in attacking overwhelming themes can be found than *Fuente Ovejuna.* It is the history of a village subjected to every conceivable base act of injustice on the part of its overlord, a *comendador* of one of the great military orders. From the moment the curtain rises we are under the spell of the sinister authority which dominates the whole play to the very end, a crude, primitive and mighty force, brutal and repelling, but wholly in keeping with the object which Lope had set himself. This was none other than to depict a primitive culture as exemplified by a naïve, tolerant, uncultivated people in conflict with the injustice, animal passion and base impulses of a powerful individual. Lope's art never expressed itself in broader or bigger strokes. The prevailing theme, that might makes right, reaches so much farther, its meaning is made so much deeper than is evident from the character drawing of the brutish *comendador,* that the reader may deduce therefrom a veritable political philosophy. The whole play is a plea for liberty, for the rights of a community and its individuals, coupled with a fierce arraignment of inherited privileges used for selfish and wicked ends. Technically the play moves with

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extraordinary rapidity from scene to scene, at times too fast to let the spectator grasp the full meaning of word or action. Nevertheless, a certain lack of smoothness which may be imputed to the play is in keeping with the impulses which dominate it. Here we behold a single being who has incessantly wronged a whole community, and it is the community as a whole which takes vengeance on the fiend. Thus the village of Fuente Ovejuna is the chief personage of the play. The qualities which stand out in this tragedy are the contrast between the terror-inspiring scenes when the *comendador* is on the stage and the simplicity of the pictures which present the people as they live, the variety of poetic speech with which the author has painted all the passions of men and women. As an example of Lope's genius in giving expression to widely differing elements of society colored by a note of primitive culture this play is unsurpassed. We have the terse utterances of the overbearing *comendador,* the natural and simple speech of the village folk, homely wit, and, above all, a popular element in song and public amusements in the delineation of which Lope has few peers. At no time are we permitted to shake off the power of the monster, we are never free from his pursuit. Repeatedly a pleasing rustic scene is interrupted by his entrance, and the shadow hanging over the community again darkens the whole picture.

Few plays of Lope present so many living characters, actual types of the Spanish people who have thus been preserved for us. The *alcalde* and *regidor* of the early days with their rugged honesty and frankness, village maid and rustic youth, besides various other peasant types, are depicted on the same canvas with the grim representative of despotic nobility. For there can be no doubt that the *comendador*, far from being a mere individual, represents the privileged class, which the sane and democratic people of Spain have never thoroughly assimilated, the overbearing lord who, in the words of Lope, does not deign to take his hat off to all, who considers the lower classes merely as tools to his own ends. A play with such a theme of crime and revenge is bound to have some scenes of unparalleled violence, such as

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the abduction of the *comendador's* victims, floggings and cruelties followed by rioting and the summary revenge of the whole village, the torture inflicted by the examining judge on those whom he deems acquainted with the guilty. Yet the whole is brought with such mastery to a logical conclusion that the spectator finds every esthetic and moral demand satisfied.

The dialogue is relatively free from artifice and the language on the whole is simple. As regards the construction, any division into acts and scenes could really be dispensed with, as there is no logical pause anywhere in the progress of the plot. There are also passages with a distinct bearing on the culture of the author's day, such as satire on false learning and the academic spirit, or ridicule of certain insincerities of society.

One of Lope's best comedies is, in my opinion, *el Ausente en el Lugar*. If a comedy has the good fortune not to have the traditional guns of heavy criticism trained upon it, it will suffice for it to have two fundamental qualities to insure its success: a rapid forward motion from the first to the last scene, and the ability of getting every reaction desired out of the audience. Above all, it must not have the formality of tragedy which requires moments of repose and only one great reaction on the part of the audience at the supreme moment of tragic climax. Comedy demands a reaction, a stirring of the public's risibility with every comic incident, or it is a failure as comedy. To me it seems that *el Ausente en el Lugar* fills these prerequisites admirably. This play, too, should be presented with no fall of curtain from start to finish; it is an unbroken *jeu d'esprit,* a bit of royal fooling dominated by the wit and resourcefulness of Esteban, a servant, one of Lope's most delightful and tangible creations. Here is a personage who lives and breathes, and incidentally lends the vigor of real being to his master. No simpler plot could be devised, since it is in reality a naïve game of hide-and-seek, in which the young gallant Carlos tries to make others believe that he has left town when he is actually present, thereby getting into a network of contradictions and difficulties. The necessity of amusing stage business, of varied gifts and

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resourcefulness on the part of the actors, is apparent everywhere, and the play in the hands of a good company must have delighted the audience and justified the current opinion that to attract the public there was no inventor like the inimitable Lope. The play has all his predominant qualities of facile verse, simplicity of dialogue, and, to a marked extent, freedom from poetic verbiage. There is no great motive force behind the incidents, and the coming and going of the characters are not based on reason, as may be expected in a play of pure fancy and wit. The element of balance also is present, the young lover and his *dama* being offset by the servant Esteban, who is attached to the lady's servant; incidents and ideas now and then run in pairs, traditional novelistic features are not lacking, such as concealment, deception, and the like. But the author's invention moves with such smoothness, even stereotyped elements are handled with such a light touch, the traits of surprise in incident and sparkling dialogue are so lavishly spread over the whole, the verse is so admirable throughout, that fault-finding is disarmed at every turn. Superficial it all may seem now, but to the public of Lope's day it was for the hundredth time a source of gratitude for two hours delightfully spent. Few *comedias* retain such vitality after so great a lapse of time.

In both of these plays we thus find Lope's great qualities as well as the defects of his artistic formula. But many others could be selected to demonstrate with equal clearness how frequently and successfully he approached the formula of human life. The reader may then fairly see how in the vast range of his poetic creation Lope carried his audiences from utterances of the merest amusement and gaiety, which represent the passing phases of life, to the deep and genuine voice of tragedy and pain which must always endure.

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II

LA DAMA BOBA

The fundamental idea of our play, that love makes the simple-minded clever, is an old one, having been best voiced by Ovid, as I have had occasion to state before. The far-reaching influence of the Latin poet carried this conception of the passion of love over all parts of Europe, where it found highly diversified expression in fiction and drama. The earliest narratives of interest to us, because they embody this power of love over the rude or untutored mind, may be found among the Italian *novelle,* whence it spread into amorous literature of other countries. The principal conception is so flexible and so easily used in scores of different plots or stories that the presence of the idea in any literary work by no means always implies indebtedness to other material. This is markedly so in the case of Lope and of the play of *la Dama boba* which rests on a very meager idea, namely, that the mind of a silly girl may be improved by love. This could well have been considered a classic commonplace in the author's day, but he amplified it in his own peculiar way, conceiving a complete plot to serve as a frame. The *comedia* of *la Dama boba* is, therefore, a noteworthy specimen of Lope's facile play of fancy. It is his own from beginning to end. Another example of play embodying the main idea is Calderon's *De una causa dos efectos.* Here we have the contrast of two sons, of whom the one is given to learning and serious living with a touch of pedantry, while the other is light-headed and irresponsible. Here love, depicted as containing within itself all the sciences, also works a cure, teaching and ennobling the inferior character. As is the case with Finea of Lope, the regenerate Fadrique confesses his transformation gratefully, paying to love the following tribute:

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De gala, ingenio y valor
amor es dueño; pues fuera
cierto, que ingenio no hubiera,
gala y valor sin amor.
El hombre que con mayor
perfección lucir desea,
y en sólo salir se emplea
más galan que el mismo Apolo,
amor lo hace, pues es sólo
porque su dama le vea.
El que mas ansia ha tenido
de mirarse señalado
por su ingenio y celebrado
de cortesano entendido,
la principal causa ha sido
amor, para que pretenda
en una y otra contienda
de ingenio, por varios modos,
verse aplaudido entre todos,
porque su dama lo entienda.
El que mas vanaglorioso,
coronado de victorias,
en las humanas historias
hizo su nombre famoso,
amor es el poderoso
afecto, que a ellas le llama,
no es solo opinión y fama
las que le ilustran valiente,
pues lo hace solamente,
porque lo escuche su dama.
Yo así, como nunca he amado
hasta ahora, ni he tenido
dama, ni galán he sido,
ni entendido, ni atentado;
pero ya que enamorado
sigo la imposible estrella
de la hermosura más bella,
los medios he de buscar;
que con nadie quiero estar
más airoso que con ella.

It is more than likely that Calderon had *la Dama boba* in mind when he conceived his play *De una causa dos efectos,* for in spite of the vast difference in the two stories the fundamental contrast between two brothers (in Lope we have two sisters) and

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a few details of the action make a slight connection in the plots probable.

The exposition of *la Dama boba* is excellent. It is spirited and leads the audience at once into the story. Nor does it lack in immediate comic effect, for Liseo, who is presented at the rising of the curtain as a self-confident, eager lover, filled with high hopes as regards his *fiancée,* no sooner learns the real state of her mind from the newly arrived Leandro, than his marital project comes tumbling about his ears. He finds that his family has contracted him to a simpleton. Yet the word of a gentleman cannot be broken. So, leaving the audience expectant as to the solution of his difficulty, the exposition closes. We are then introduced into the home of Octavio, the father of Nise and Finea, and the main plot, an exceedingly simple one, begins to unfold. Octavio tells of his perplexity regarding his two daughters, how little fit they are in their extremes of ignorance and learning to enter into the married state. As this introductory scene is omitted in all printed versions the structure of the play has been greatly marred. In the following scenes we make the acquaintance, first, of the blue-stocking Nise, and then of the silly Finea, each being admirably portrayed with her characteristic qualities. In subsequent entrances we meet a number of young gallants, especially one Laurencio, who all belong to the *culto* circle of Nise. The latter seems deeply interested only in Laurencio, but here, too, the course of true love does not run smooth. For presently we find Laurencio abandoning the clever Nise for the simple Finea, whose dowry has been greatly increased over that of her sister by an indulgent uncle in order that her defects of mind may prove less repellent to a prospective suitor. The latter has been found in Liseo, who now enters, and, having been introduced to his *novia* in an amusing domestic scene, he finds his worst fears realized. In despair he decides to break off the engagement and to turn his attentions to the more clever sister.

In the second act Nise has learned of Laurencio's perfidy and a quarrel ensues between the two lovers. Liseo, for his part, now thoroughly interested in Nise, finds Laurencio guilty of

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double-dealing in so far as he makes love to Finea, and also leads Nise to believe that he is still courting her. He challenges him to a duel, which, however, is subsequently avoided by their reconciliation and the arrival of Octavio. The gradual improvement of Finea's mind is also shown; she acquires some independence of thought, wit and resourcefulness, and, above all, she becomes conscious of the influence of Laurencio's suit. In the second act, however, she is still a *boba,* unacquainted with the wiles of love or the dangers of her ignorant state. As a consequence we have some amusing scenes betwen her and her lover, who finds it necessary to explain to her every step taken in the course of his wooing. The father, for his part, is filled with great anxiety when he learns from her own lips of the new courtship, lest her folly and ignorance mislead her. Liseo and Laurencio have in the meantime agreed to help one another in their respective suits. But Nise is not at all inclined to listen to Liseo's unexpected advances, while Laurencio is more successful, having received Finea's promise of marriage in the presence of various witnesses.

In the third act Finea's regeneration is almost complete; she commends the power of love as does Fadrique in Calderon's play. Liseo, having been rebuffed by Nise and finding such marked improvement in Finea, determines to return to the latter, and thus live up to his contract with the father. This places Laurencio, whose suit has met with violent opposition on the part of the girl's family, in a difficult situation, and he and Finea devise a trick to deceive Liseo into believing that she is still as simple as ever. In this effort Finea succeeds by playing the fool in her next interview with Liseo, and, the latter completely hoodwinked, again plans to woo Nise, whose intelligence is preferable at all costs to the follies of Finea. At this juncture the father decides to refuse Laurencio further admittance into the house, whereupon Finea and her servant Clara conceal the lover and his servant Pedro in the attic. There the four are discovered enjoying a fine spread, and Octavio, seeing that further opposition to Finea's union with Laurencio is useless, gives his consent; Nise also yields to the suit of Liseo.

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The close is less abrupt than usual, because Lope brings his main idea, the cure of Finea and her victory over the others as well as herself, to a logical conclusion. The fact that the lovers all change their allegiance at least once is not surprising in a play dependent, as a game of chess, on a series of moves and countermoves which are born of rapid decisions and impulses. Many of the elements of Lope's formula are present in *la Dama boba*. We have duplication in the *criada boba*, who is cured by love, as is her mistress, clearly a theatrical combination. In addition to the contrast between the two sisters, a clever touch is added in the differentiation of the characters of Laurencio and Liseo. The former displays a frankness almost brazen in his preference for money over wits, while the latter prefers intelligence to wealth. Therefore each forsakes his original choice, Laurencio abandoning Nise for Finea, and Liseo turning from Finea, who was contracted to him by his relatives, to Nise. There is no reason for shaking the head over this code of ethics which emphasizes the superior attraction of a larger dowry. Apart from the fact that it reflects the cold and calculating attitude on the part of certain young men the world over, the contrast of the two young gallants afforded Lope an occasion for satirizing the ways of human society.

The play also voices an amusing criticism of poetic fads, of stilted speech, and ridicules what our modern slang would designate as high-brow affectation. This is delightfully accomplished in such scenes as that in which the servant Celia brings the blue-stocking Nise a copy of Heliodorus, and the latter remarks:

> . . . Es Heliodoro
> griego poeta divino.

and the prosaic servant asks:

> ¡Poeta! Pues parecióme
> prosa.

and Nise characteristically answers:

> Es que hay poesía
> en prosa.

and Celia replying on behalf of common sense says:

> No lo sabía.

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Inasmuch as the power of love may make the simpleton wise and clever, it is not astonishing to find the miracle of learning without study added. Not only Finea, but her servant Clara refer to the classics, and thereby live up to the tradition of the stage language and demonstrate to the most exacting of critics that the reform of their wits is complete.

There are interesting popular elements added to the plot, such as singing and dancing. We are led to infer that the latter reflected a feature in the education of young women of good families, who took lessons in these arts from professional teachers. We have other evidence for this, and may consider it an imitation of practices at court and in aristocratic families, where singing and dancing were a common diversion.

Finally, it would be difficult to find a play, in which there are greater opportunities for talented actors. It is evident throughout that Lope had in mind specific players, presumably those whom he himself affixed to the list of *dramatis personae*. The title-rôle above all others demands a nicety of interpretation and refinement of action which would make the actress strike a happy mean between exaggerated imbecility and unwarranted intelligence.

. . . . . .

My notes to the play are intended especially for the average student of Lope, whose native language is not Spanish. I am aware that so extensive a commentary as I have added is open to criticism, and I am no less certain that as long as I am permitted to labor at these choice tasks, my results may contain some grave misjudgments. In this particular case it was not my intention to overwhelm a simple comedy by floods of useless erudition. It was my desire not only to illustrate various points of the play, but to illuminate Spanish culture of the Golden Age by quoting interesting contemporary evidence. Every detail of the play which tells us something of Spanish life as it once was is worthy of careful consideration. I have tried to take the point of view of the average person who may be interested in Lope de Vega and the Spanish drama as much as that

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of the scholar who is apt to be better informed than the erring commentator. It is also undeniable, that mere references without extensive quotations do not impel the reader to take the trouble of informing himself in the matter referred to. I must repeat, therefore, that many a note may seem gratuitous to a Spaniard, but that I none the less entertain the hope that my effort to stimulate the study of Lope may not fall on barren ground in my own country.

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THE AUTOGRAPH

The autograph manuscript of the *Dama boba* has been preserved in an unusually good condition. There are only a few insignificant erasures made by Lope himself, and these concern verses which the author crossed out, and then rewrote in a slightly different form. I have included them in the text in parenthesis because they throw some light on Lope's manner of composition. The excellent state of preservation of this manuscript, as well as the few licenses to act (often appended in large numbers to the last pages of manuscripts), indicate that this original was carefully kept by its owners from the very beginning. We know that the play was written for the actress Jerónima de Burgos, but it is by no means clear how long she had the autograph in her possession. All that Lope says (in a letter to the Duke of Sessa, date? 1617) is: "nunca V. Ex. tubo *la dama boba*, porque ésta es de Jerónima de Burgos, y yo la imprimí por una copia, firmándola de mi nombre," which may be interpreted to mean that since the play belonged to the actress, Lope (whether he still had the autograph or not) could not send it either to the Duke or to the printer. Be all this as it may, suffice it to add that the original finally got into the famous Osuna Library and is now a precious possession of the Biblioteca Nacional at Madrid, *vitrina* 21, no. 5. The old number has been discarded. In the *Catálogo de las piczas de teatro que se conservan en el departamento de manuscritos de la Biblioteca Nacional,* compiled by A. Paz y Melia (Madrid, 1899), it is no. 810(1).

A comparison of the autograph with the first printed edition makes it hard to believe that Lope examined with any great care the copy which was given to the printer. He says, as we have seen, that he signed it, and so makes himself responsible for the form in which the play has hitherto been known. How many omissions and discrepancies there are in the early editions

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may be seen from the appended list of variants (p. 129). I am inclined to believe that a fairly acceptable prompter's copy was handed to Lope to sign, and that he glanced at it very hastily before sending it to the printer. The chief passages omitted are precisely such as might have been cut by the manager before the parts were distributed among the company; but to this loss must be added not only the changes for the worse in occasional phrases, which surely could not have been countenanced by the author, but also a large number of typographical errors, so common in the printed *comedias*. A great many stage directions had to be added as Lope does not indicate all exits and entrances, and the modern division of each act into scenes was to him, of course, an unnecessary device although it is a helpful one to us. Generally, but not always, any entrance or exit is indicated by a cross (✱); *salga* and *entre* are used interchangeably for entrances, and *éntrese despídase* or *váyase* for exits.

I have ventured to add a minimum of stage directions in order to make these exits and entrances clearer than they are in the original; in every case the addition is enclosed in brackets. Any superfluous letter, syllable, or word has been left in parenthesis or indicated in the notes, but this occurrence is very rare.

I have, of course, left untouched the many discrepancies in spelling, such as ynteres, interes; hombre, onbre; casa, cassa; hablaban, hablauan; dijo (very rare) dixo; and many others. The original, with negligible exceptions, omits all punctuation. This necessitated the capitalization of the first word of every sentence, and brought me face to face with Lope's arbitrary use of capitals in general, a feature which has been modified, since it seemed absurd to retain capital letters in the middle of a word, or proper names with a small letter, and such words as Rayo, Planeta, with a capital. These phenomena only annoy the average reader, and tell the scholar nothing that he does not already know of seventeenth century manuscripts. The very few accents of the original, chiefly forms of the third singular preterite, have been retained. Wherever the name of the person speaking is indicated by only a letter or two, I have written it

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in full; abbreviations in the text are exceedingly rare, and have been written out; they embrace such forms as *qu,* or *q* for *que, nro* for *nuestro; palmat*ª for *palmatoria,* and the like. In short, I have tried to present a careful edition of Lope's text which will give a faithful idea of his manuscript and manner of composing, and yet not frighten off anyone about to begin a study of this great dramatist. Only two other methods of reproduction remained: either a complete modernization of the spelling, which would spoil my main purpose—to present an edition of one of Lope's autographs; or a photographic reprint, which would reach only a few interested ones. In the latter case the study of Lope's art might not be furthered as I am anxious it should be.

There exists also in the Biblioteca Nacional a manuscript copy of the *Dama boba* in a hand of the first third of the seventeenth century; it has many characteristics of the first printed editions, and my judgment, set down several years ago, was that it is an unimportant copy of a stage version, but nearer the autograph than the known versions. This is borne out by the fact that it is apparently a copy made by Luis Ramírez de Arellano who, according to both Cristóbal Suárez de Figueroa and Vicente Espinel, had the reputation of being able to reproduce a play which he had heard but three times in the theatre; among the plays he is reported to have thus reproduced was the *Dama boba.* Compare Rennert: *The Spanish Stage,* p. 176. Such a copy is scarcely calculated to throw light on an autograph manuscript, even if we needed it, which is fortunately not the case. It, therefore, seemed more profitable to show the relation between the two versions directly connected with Lope's name, that is, the first printed form which he signed for press, and the autograph, than the variants of a manuscript of less importance than either of these.

Printed copies, in general, scarcely do more than a very poor reproduction of a great painting might do, that is, they may serve, if the original is lost, to give an idea of the author's creation. But since we have the original in this case, the copies seem pale and unsatisfactory withal. Indeed, the only lesson,

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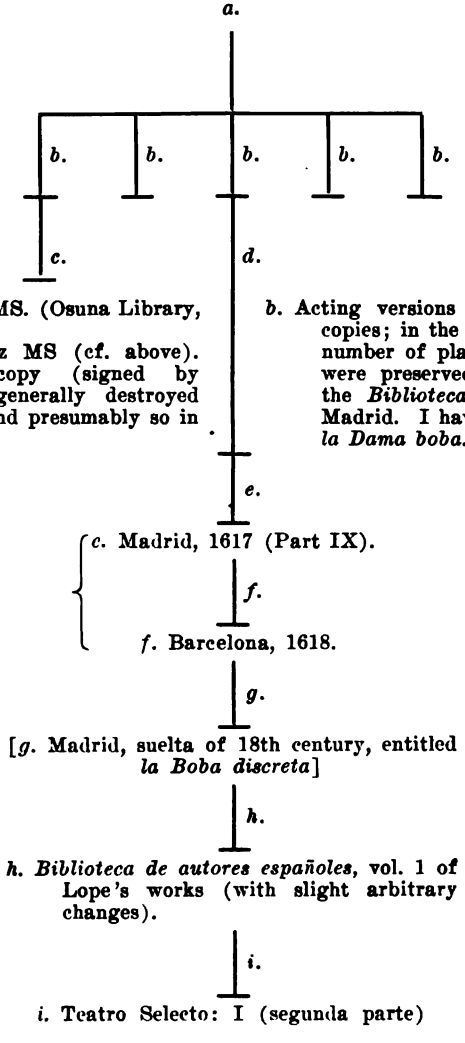
and that a pathetic one, which a careful comparison of the original with the printed versions teaches, is that our loss in the disappearance of the autographs of Spanish writers, such as Lope, Cervantes, and others, is beyond the power of any words to express.

The relation between autograph and printed versions.



a. Autograph MS. (Osuna Library, 1613).
c. The Ramírez MS (cf. above).
d. Printer's copy (signed by Lope); generally destroyed or lost, and presumably so in this case.

b. Acting versions or prompter's copies; in the case of a large number of plays these copies were preserved and exist in the *Biblioteca Municipal* of Madrid. I have seen none of *la Dama boba.*

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The editions known to me may, therefore, be considered in the following order:

e. Doze comedias de Lope de Vega sacadas de sus originales por el mismo. Dirigidas al. . . . Duque de Sessa. . . . Novena parte, Año 1617. Con privilegio. En Madrid. (Cf. La Barrera, *Nueva biografía, op. cit.*, p. 283).

f. The same volume reprinted at Barcelona, 1618. It improves some typographical errors, changes the punctuation here and there together with half a dozen single words.

g. A Madrid *suelta* of the eighteenth century with the title *la Boba discreta,* based on the printed versions.

h. Hartzenbusch's edition of Lope's *Comedias,* in *Biblioteca de autores españoles,* I, 297–316. As this version is accessible to all, its imperfections can be studied by the reader without any comment. Reprinted from *e* or *f*.

i. A reprint by Francisco José Orellana in his *teatro selecto antiguo y moderno nacional y extranjero.* . . . (Barcelona, 1866–68), 8 vols. (pt. I in 2 vols.); cf. I, vol. 2, pp. 759–786. Reprinted from Hartzenbusch with very little change.

The play entitled *la Boba discreta* by Cañizares has nothing in common with our play. A very unsatisfactory translation of the play into French under the title: *La petite Niaise* can be found in the following volume: *Les Chefs- d'oeuvre du Théatre Espagnol ancien et moderne; traduction de Clément Rochel,* vol. I (Paris, 1900), p. 5ff.

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VARIANTS OF THE FIRST EDITION OF MADRID, 1617

The edition of Barcelona, 1618, reprinted this version with very few discrepancies, emending some typographical errors and punctuation. The differences worthy of note are marked (B). The disagreements between the autograph manuscript and the first edition, 1617, as listed below, clearly prove that Lope sent to the press a very defective acting version. The changes and cuts which were made are of an arbitrary character having, no doubt, been hastily adopted either during rehearsal, or while the play was being acted. As it is humanly impossible to note every insignificant variant, I have tried to limit myself to such as may have some importance. All differences in spelling have been noted but are not given to avoid useless repetition; they can be illustrated by the following examples: inuencion, inuenzion; nacen, nazen; piezas, pieças; licencia, liçençia; igual, ygual; ygnorancias, inorancias; prouisiones, probissiones; oficios, offizios; cosa, cossa; fè, fee; enriquece, enrriqueze; traes, trahes; creer, creher; nombre, nonbre, nõbre; entranbas, entrãbas; tejado, texado; jamas, xamas; deben, deuen; habra, aura; Octauio, Otabio. Words which may indicate a popular pronunciation have been added. Examples are: discipulo, diçipulo; objeccion, objecion; darle, dalle. I must emphasize again, that where we possess the autograph, these differences in spelling of the first edition have no scientific value. Misprints such as numeto for numero, fingas for finjas, and the like have been omitted. The numbers indicate the verses of the manuscript version.

* * * * * *

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Comedia famosa de la Dama boba de Lope de Vega Carpio. Hablan en ella las personas siguientes:

Laurencio
Duardo
Feniso
Liseo
Miseno
Octauio
Lope
Turin
Pedro
Vn estudiante
Finea
Nise
Celia
Clara
Vn maestro de dançar
Otro de escriuir

Salen Liseo, y Turin
criado (*s*) (B) *de camino*
1. buenas posadas
10. Corte, de Castilla
11. de Andaluzia, y Seuilla
13. vnos de los otros cuentan (B)
15. o cargos
17. cosas . . . alimenta (B)
19. Turin continues: de imagenes con la fe
20. adquiridas
22. aquesta ocasion
23. las tiene la deuocion
24. de España
26. esperar
27. a que guise (B)
30. quanto
31. antes instead of luzir
33. ya
40. la (B)
52. muy hõbre
54. y desposado
58. transparentes
61. essa
64. açucar . . . galea
66. con tres puntos
73. tambien
75. Oygo dezir que es hermosa
78. nada se
80. mas estima
81–84. omitted
(89) Sale vn estudiante de camino
91. Y omitted
120. y vn roble
124. de discurso y de razon
125–128. omitted
129. contar
130. casaua
140. haze
150. boba
154. dotes
155. era
158. le
169. puedes dexallo
(171) Vase el Estudiante
172. omits ¿Que haremos? Ponte Turin a cauallo
174. Ten paciencia—hecho
176. propria
185–272. omitted
(273) Vanse, y salen Nise, dama. y Celia, criada
278. tiene
279. las
282. Es que ay poesia
284. canseme
288. todo se dexa entender
294. è historial
296. muestra
297. por
299. oculta
300. y obscura, aun *en* ingenios raros (B)
303. obscuras
305. objecion
(307) Salen un maestro de leer, y Finea
308. esta

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316. Assi, ya, ya, ya, ya
319. K
325. Letras son estas tambien
328. le dire
329. Esta? no se
331. Y estotra? Fin. Aquella redõda letra?
333. Assi, si, si
336. Esta es r
343. omits Ya miro; reads: Di aquí, be, e, n, ben
346. dize
347. precedes 346
350. omits saca vna palmatoria
(351) Dale una palmeta y ella echa a correr tras el
353. O, perro, aquesta
355. *Celia.* Ella le mata. *Ma.* Ya
357. omits ¡Ay, que me mata!
357. *Nise.* ¿A tu maestro? ¿Que es esto?
358. *Ma.* Tenganla ay.
360. Dilo
362. K
368. gentil
369. Y luego que la tomò
370. toma, y ças la mano assienta
372. abraso
373. discipulo ignora
378. dalle
(379) Vase el maestro
384. dizen ban
398. Sale Clara criada de Finea
405. omits pues—Que ya parió
407. ¿Quando Clara?
425–428. omitted
441. hablan
443. girigonça entre ellos (B)
444. ni es español
445. viuda
446–448. larga, y compuesta de ozico, sospecho que era su abuela, de negro, y blanco vestido
449–452. omitted
460. tirar
464. todos sus deudos
465. Lamicol, Aramizaldo
466. Miscito
467. Tumbahollin, con piel de çorra
469. blanco
470. y otros de negro vestidos
471. y otros con ropas de martas
472. çapatillos
484. correr cañas
485. ves
(493) Vanse Finea, y Clara
499. esso
(500) Salen Laurencio, Duardo, y Feniso, galanes
503. given to Duardo
504. given to Feniso and Laurencio
505. given to Feniso
506–507. transposed
518. elecion
522. a Duardo
535. imbidia
538. contradicion
544. es pintar al que ya llega
546. la luz
550. e intencion
551. Feniso instead of Laurencio
552. muchos se; given to Laurencio
556. bien os
562. con quietud
566. claro
568. y luego
579. Du. Escriue facil Platon
582. qual estas; esta (B)
586. obscuras
588. es a todos agradable
(589) omits *Nise aparte*
593. contigo a quien
594. assi
605. la que
(610) Haze Nise como que cae
610. Du. Que es esto
(618) Vanse Nise y Celia

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619. given to Feniso
620. Nise
621. Aueys (B)
627. Duar., 629 Fen.
(635) Vanse Duardo, y Feniso, queda Laurenzio
645. tarda en
(649) Sale Pedro, su criado de Laurencio
655. diuertir mi mouimiento
657. nunca; omits que
658. que en un lugar
659. firme suele siempre estar
662. y tal en las doze esta
665. deste puesto en
670. Porque la
674. señala a
681. a
684. preciosa (B)
693–700. omitted
706. la empresa
707. prouar tu osadia
709. ¡Y es?
710. necia
711. ha
722. necio
725. que con oro no se
729. Yo tengo de enamorar
(741) Omits [Salgan] Finea y Clara
742. Harelo si esta
(745) Salen Finea y Clara
745. Buena
753. Y si agora que salis
759. famosas
763. tengan
768. limpio y sano
784. que en mi vida no he querido
788. Esperad
794. a redro vaya
797–804. omitted
806. cuerpo
807. passa el que
816. dexar
817–820. omitted
829. querer assi
845. Cla: Tu padre
846. A Dios, acordaos
(847) Vase Laurenzio
(850) Vase Pedro
857. Hame querido casar
859. Toledano o Seuillano
860. tres
862. de la caxa
863. repolido
866. este . . . fuese
871. pero dime, amiga Clara
872. polido
874. de la ropilla
877. Digo que
878. veamos, tienesle ay?
(879) Saca Finea un retrato en un naype de la manga
886. pierna y
888. que el Pedro
(889) Salen Octauio viejo, y Nise su hija
901. que estaua alli
(903) Sale Celia
904. una posta
905. Mira hija que has de estar
(908) Salen Liseo, y Turin de camino
908. licion (?) (B) the copy before me is blurred
912. qual de las dos es mi esposa?
913. ya no me ve
915. la
918. Esta
921. abraçà a vuestra
923. hablo de
928. discreta soys
929. grande
930. B omits a
932. bobo
939. pudieras auer
942. *Oct.* Aunque honesta . . .
944. truxiste
951. calor teneys
956. y como venis
958. esta
959. *Ni.* Calla hermana.

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960. especie, es linda cosa
(961) Sale Celia con una caxa, y agua
961. *Cel.* Aqui esta el agua comed.
962. El agua sola prouoca
964. omits direction Beba
969. Aguardad
970. tu te
971. lleuado
973. Ay padre mas desdichado
978. Entrad adentro vosotras
979. a prevenirle la cama
980. La mia pienso
981. Octab: Tu no ves
982. que aun no estan hechas
983. entra adentro. Fin. Que me plaze
984. Ni. Vamos hermana. Fin. A Dios, ola.
(985) Vanse Nise, y Finea
(991) Vase Octauio, y quedan Liseo, y Turin
991. el cielo . . . Lis: no se
993. mis desdichas: ay Turin
996. mas espantosa
1001. Quando
1012. y con tal censo se cobra
1017. esse. . . . pues vemos
1018. experiencia notoria
1021. Es verdad
1030. las palabras se rompan
1031. rompanse letras
1032. cobra
1035. dizen que vn hombre enojado
1037. si le ponen
1038–1039. transposed
1038. en el su imagen
1039. que represente su sombra
1040. Templa
1043. cristal del
1044. libertad pregona
1045. tu yra,
1046. Es verdad
1051. trocar
1053–1056. omitted
1060. horas
1061. distintas
(1063) omits: Fin del primero acto de la Dama boba.

Acto Segundo de La Dama Boba

Omits: Personas del Segundo Acto

(1063) Salen Laurencio, Duardo, y Feniso.
1063. se ha
1065. vence
1092. del admirarse
1094. pueda
1095. Todo es
1099–1122. omitted
1123. ya que a Finea
1125. le
1128. tendra
1133. saben amar
1135–6. Order: Lau. Fen. Du.
1143. para hazer tales agrauios
1144. y desprecios.
1147. Fen. and Du. speak
(1149) Salen Nise, y Celia.
1160. Fue Sol que las alumbro
1161. mientras ella se eclipsò
1167. verde velo subtil
1168. la alegre ribera
1169. placentera
1170. cantando los Ruyseñores
1171. y van creciendo las flores
1172. mostrando
1173. vuestra salud y sembrando
1175. rian (B)
1176. dieron
1178. vuestros cristales
1179. aguas
1181. para poder celebraros
1184. con que procura alegraros
1187. almas
1188. las que
1189. efetos hareys
1190. omitted

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1191. inserted: visto con tanta alegria
1193. luz destos ojos
1195. enfermo llegue
1201. mouimientos
1207. viuimos
1208. con la que mostrays aqui
1210. ya que
1223. Desse
(1231) Vanse Duardo y Feniso
1236. falso
1243. mi muerte creiste
1245. con gentil atreuimiento
1249. pobre y ella rica
1250. tu discreto, ella
1261–1265. omitted
1272. es su creciente, y menguante
After 1276. inserted: ay Laurencia, que buen pago de fè, y amor tan constante? Yo enfermè de mis tristezas, que son bien terribles males, por regalos tuyos tuue engaños, mentiras, fraudes. Pero pues tan duros fueron di, que me diste diamantes.
1277. lo has visto
1281. dicho requiebros
1282. a Finea. omits me
1290. mas que te
1293. yo a la boba
1294. la
1295. De que te quexas
1296. necio
1301–1304. omitted
1309–1325. omitted; cf. above: after 1276
1321. Aora dexame, Laurencio.
(1326) Sale Liseo solo.
1335. ruegala
(1339) Vanse Nise, y Celia.
1340. Espantome
1341. essos rigores
1352. con las lenguas
(1355) Vase Liseo
1357. simple sin duda
(1365) Vase Laurencio, y sale un maestro de dançar, dando licion a Finea: empieça el a dançar, y ella se queda
1367. omits no
1379. ya salga
1382. Traed
1386. a cascabeles confiesso
1394. omits me
1405. mas yo no
1406. no entreys mas aqui
1407. no
1408. baylar
1415. Tened, señora
1417. aspereza
1420. mansedumbre
(1427) Vase el Maestro, y sale Clara
1428. persigueme.
1444. Por esso vengo
1445. por essa
1448. diferencia
1449. costilla
1453. assi para
1454. y aun mas, muy bien
1465. Puse en la estopa
1475. me ves
1478. ringlones
1479. donde
1481. Clara continues: mas bien se podra leer
1483. Libre Dios
(1485) Sale Octauio
1486. omitted
1487. ni el leer, ni el dançar
1491. Aquel
1495. buelue luego
1499. todos hombres
1500. no digays
1501. diga (s)
1503. Pues tome por su vida
(1505) Carta. Estoy muy agradecido a la merced que me hazes aunque he passado toda esta noche contemplando tu hermosura. Rasguele

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1505. No dize mas? Oct. No dize, y justamente
1506. lo que falta rompi
1509. por estremo
1511. ser hermosa
1512. el galan, el lindo, el oloroso
1513. omitted
1514. el afeytado, el limpio, y el curioso
1522. vendra a entender
1523. hija. mirad
1525. No lo hare mas
1526. porque . . . bien el hombre
(1528) Sale Turin.
1529. Oct. Que ay Turin? Tur. Que a matarse van al campo
1530. en este punto mi
1531. vn hidalgo
1536. de esse Laurencio
1538. adonde yran? Tur. Yran
(1541) Vanse Octauio, y Turin.
1548. sentir.
1549. Yo no se lo que esto ha sido
1550. despues que el hombre me vio
1552. el se ha lleuado
1553. Si como, imagino en el,
1554. si duermo, le estoy soñando,
1556. su imagen
1558. buelve un espejo
1561. en ella miro
1565. trasformas
1572. romper
1579. presumo
(1581) Vanse, y salen Laurencio, y Liseo.
1582. me dezid la ocasion que a esto os obliga?
1588. andays del
1590. lo diga
1592. su dote
1598. dezir
1600–1639. omitted
1640. Pues yo os prometo de
1642. por bien
1644. y no como fingidos
(1648) Abraçanse, y salen Octauio, y Turin
1648. Oct. Turin aquesta dizes que es pendencia?
1649. y auran disimulado. Oct. O caualleros
1650. omitted
1651. solos aqui
1653. lleguè
1654. salimonos entrambos mano a mano
1655. a tratar nuestras cosas
1658. holgaré de que os boluays
1659. omitted
1662. Porque en viendote auran disimulado
(1678) Vanse, y salen Nise, y Finea
1680. La misma que
1693. el me dixo aqui
1696. Desde oy
1699. a enojarte
1704. No creo
(1707) Vase Nise
1708. tan desdichada
(1710) Sale Laurencio
1725. me ha dicho aqui
1730. ya
1732. Tambien ha dicho
(1743) Ponele el lienço en los ojos.
1743. omits no
1744. Pues quita luego los tuyos
1748. Finea continues: Lleuastelos en el lienço?
1749. Lau.: Si, señora, no—
1751. omits a
1757. No me ha de reñir por esto
1759. sabras
1761. entonces, muy bien me acuerdo
1762. omits y
1765. Pues no
(1765) Sale Nise, y velos abraçados.

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1765. O que bien
(1779) Vanse Laurencio, y Nise de las manos
1784. propria voluntad
1786. mi padre viene
(1788) Sale Octauio
1793. yo agora
1796. Ay ignorancia tal, pues dime bestia
1798. al principio fue hecho aquel abraço
1799. alto el braço derecho de Laurencio
1802. luego desabraçada quedo agora
1803. piensa
1806. se llama
1809. Si, tu no ves
1812. del que
1813. tomando ya, por cierto creo
1818–1819. omitted
1820. donde tu hermana esta?
(1825) Vase Octauio
1828. omits me
(1831) Sale Laurencio
1834. escusase
1838. Porque te fuyste
1841–1844. omitted
1846. (B) omits lo
1847. dino nombre
1851. y assi podre
1856. Otro mejor puede auer.
(1859) Salen Duardo, Feniso, y Pedro.
1860. Dua. y el. . . .
1873. Yo voy aqui con mi ingenio
1878. casarte
1883–1888. omitted
1895. Duardo, Feniso, Pedro
1896. Finea continues: yo doy aqui la palabra
1898. Fen: cosa, etc.
1899. Todos. Si
1900. Haz cuenta que ya estas sana
1906. Dua: Pues . . . casas
1907. Si, Duardo. Dua: Y Nise bella?
(1909) Vanse Laurencio, y Duardo, queda Finea, salen Octauio, y Nise.
1911. essas
1919. Y con ser negro
1920. era
1921. Sessa
1922. honra
1923. Vino a casarse
1927. llama al
1932. riñirme. (B) Nise: Quien . . .
1934. sabed
1942. y ya estoy
1944. que tanta pena me dauan
1948. tu no ves que estas casada
1949. omits me
1950. Oct. Locura estraña
1951. No entre aqui Laurencio. Ni: Es yerro
1952. que el, y Liseo la engañan
1953. y aquesta traça han tomado
1955. O, pues con esso yo callo
1956. con essa nos tapas
1957. Ven alla dentro
1958–1959. omitted
(1961) Vanse Octauio, y Finea.
1963. el, y Liseo, por ver
1964. aquesta
(1966) Sale Liseo solo
1974. rudeza
1975. ingenio
1977. darte
1979. mi amor, Nise, no mentiras
1980–1983. omitted
1984. Liseo continues: escuchame. Ni. Que inconstancia
1988. Desta
(1991) Sale Laurenzio
1991. esta con Liseo
1993. de entender sin duda
1995. sospecho que ya me ha visto
(1997) omits stage direction

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1998. Hanme dicho que
1999. . . . yo no lo creo
2008. que de manera me trata
2011. destos fauores
2013. No puedo menos
(2013) Vase Nise
2019–2022. omitted
2023. Liseo aquesta es discreta
2032. Es la mayor alabança
Omits:
Fin del segundo acto de la Dama boba.

Acto Tercero de la Dama Boba

Omits: Los que hablan en el tercero acto

Sale Finea sola con otro vestido. (Directions like this indicate that we are dealing with stage copy.)
2036. acidente, o elecion
2051. omits en
2058. En el lugar en que estoy
2062. estoy
2063–2072. omitted
(2073) Sale Clara
2077–2080. omitted
2081. Atribuyen
(2091) Salen Octauio, y Miseno
2109. la
2121. Zamoes; Zamores (B)
(2125–2128) and (2129–2132) transposed
2130. Y de Herrera
2131. canciones, el Peregrino
2132. el picaro de Guzman
(2149) Salen Nise, Liseo, y Turin
2154. que ya Finea
2157–2168. omitted
2175–2184. replaced by: Nis. Poner freno a la muger es poner limite al mar. Estrañas quimeras son; que amor como es acidente tienese donde se siente, no donde fuera razon
2187. falta
2188. en la
2189. hizo
2192. curso natural
(2201) Sale un criado
2206. Liseo
(2213) Sale un criado, y los musicos
2213. ya los musicos venian
(2221) Cantan los musicos, y baylan Nise, y Finea lo que quisieren; this direction indicates that the printed copy was independent of the autograph.
2221–2318. omitted
2320. a Dios
2321. este -agrauio
2322. Tratemos nuestro concierto
2324. Yo os tengo
2325. omits os
2326. mis dichas
(2327) Vanse todos, quedan Liseo, y Turin
2327. Turin? Tur. Señor, que
2338. essa discrecion
2339–2342. omitted
2343. y no ha
2347. discreta
(2356) Vase Liseo
(2365) Salen Laurencio, y Pedro
2366. el fin
2382. El no os pretende agrauiar
2384. cumplirse?
2387. omits el
(2394) Vase Turin
2395. Lo mismo que presumi
2398. se viene a mostrar aqui
2400. discreta, la voluntad
2401. habilidad

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(2405) Sale Finea
2406. nueua
2413. en mi memoria
2416. cubierto
2420. y si a otra parte
2425. tu
2426. y tu imagen bella mira
2434. consejos
2442. traerle al cuello
2443–2446. omitted
2455. Mira lo que ha resultado
2459. Liseo te quiere bien,
2461. plegue
2465. partes
2469–2470. omitted
2489. la tierra donde nacen
2490. andarla
2494. ya—ya con zelos
2498. Ya estoy atento
2505. a su regalo
2510. a sus desseos
2511. esso si pensaron
2512. hijo varon, y
2516. señora
2519. Aqui me quiero
2520. Ya llega
2521. En grandes
2522. aun no lo siento
(2523) Escondense Laurencio, y Pedro, salen Liseo, y Turin.
2523. Yo lo dexo concertado
2524. Al fin
2528. ha querido
2533. me ha dicho
2541. luna nueua
2542. Ay tal locura? Tur.
2543. given to Liseo
2544–2547. omitted
2548. Creo
2560. given to Turin
2561–2568. omitted
2582. le vemos
2583. con alas pero el en fin
2584. es espiritu. Fin. Yo os creo
2585. Andan
2590. Porque
2610–12. given to Liseo
(2613) Vanse Liseo, y Turin, salen Laurencio; y Pedro.
2613. Fin. Que te parece? Lau. Muy bien
2614. que has dado
2617. omits a
2622. a un espejo
2629. despicarme
(2630) Salen Nise y Celia
2633. engañas
2638. el alma
2651–2654. omitted
2655. Fin. Ay cielos
2657. voyme. Nis. Los pasos reporta
2658. Lau. Que quieres?
2660. las que trato son
2663. Querraste casar ansi
2664–2667. omitted
2668. leuantando
2669. y de aqueste
2670. hecharme la culpa a mi
2672. omits a mi. Que bien
(2672) Vase Laurencio
(2676) Vase Pedro
2677. aquello
2683. buena
2691–2694. omitted
2700. Cel. Que es esto? Ni. A tonta se buelue
2707. quieres
2708. con quien el alma viuia
(2719) Salen Octauio, Miseno, Duardo, y Feniso
2723. No me direys la ocasion
2725. del saber
2730. pienso que tu la
2731–2734. omitted
2739. expresamente
2744. Como? . . . ha traçado
2747. mas facil
2748. En paz tu casa tendras
(2749) Salen Laurencio, y Pedro
2749. en estremo

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2757. discreta
2758. inclinaua
2760. a la muger
2766. ya son pocos
2767. podeys
2772. tales
2775. de estar
2776. esse
2777. y es
2778. deys mi muger
2779–2782. omitted
2784. Lau. Finea. Oct. Finea? Lau. Aqui
2789. given to Duardo
2790. darsela
2791. Oct. Ay tal cosa?
2792. dixera?
2793. la diera
(2801) Vase Octauio
2801. tras mi
(2803) Vanse Nise, y Celia
2803. Yd los dos tras el por Dios
(2809) Vanse Duardo, y Feniso, y quedan Laurencio, y Finea.
2811. Dime, que auemos de hazer
2815. Yo tengo un
(2817) Sale Clara
2819. por secreto
2821. Y Pedro?
2826. consuelo me de
2827. Otra cenara
2828. vamos
(2829) Vanse Clara, Pedro, y Laurencio, queda Finea.
2830. aqueste mi loco amor
(2837) Sale Octauio
2839. estas
2845. Boluera?
2848. milagro
2849. perdiste
2850. como a ser boba boluiste?
2855. Pues yo lo he de
2859. Adonde?
(2867) Salen Liseo, y Turin
2871. Oct. Tente loca, donde vas?
2874–2875. omitted
2877. que no me ha de ver jamas
(2879) Vanse Finea, y Clara
2879–2884. Reads:
Li. Que es esto? Oct. No se por Dios; ella ha dado en esconderse de los hombres, porque dize que la engañan facilmente.
Li. En gentil locura ha dado: donde esta Laurencio?
2885. A Toledo. Lis. Muy bien hizo.
2886. Y tu por ventura crees
2889. Ay de que tu entres aqui
2890–2891. omitted
2902. escudos
2904. es tuerta?
2914. quiero que
2915. desta casa
(2918) Vase Octauio
2918. Que me dizes?
2923. Sino te casas, señor
2928. case
2929. dinero
(2931) Vanse, y salen Finea, y Clara
2937. cosa
2939–2962. omitted
2967–2974. omitted
2983–2986. omitted
(2989) Salen Octauio, Miseno, Duardo, y Feniso.
2989. Que esso le dixistes?
2990. furia
2991–2994. omitted
2995. resueltamente
2997. tratasse
2998. de
3006. tienesme
3013. oyd
3016. sino
(3019) Vanse Finea y Clara
3019–3026. Reads:
Duar. Vuestra desdicha he sabido y siento como es razon.

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Fen. Y yo que en esta ocasion aya perdido el sentido.
Oct. Que ya era cuerda entendi y estaua loco de vella.
Mis. Que lastima. Dua. Nise bella con Liseo viene aqui.
(3027) Salen Liseo, Turin, y Nise.
3027–3072. cut to the following:
Nise: Es doblar la voluntad de mi aficion. Lis. Templa agora, bella Nise, tus desdenes, que se va amor por la posta a la casa del agrauio.
(3072) Sale Celia
3072–3075. omitted
3076. Cel. Señora? Nis. que ay? Cel. una cosa.
3077. causar espanto
3078. Di lo que es
3081. dos conejos
3084. caminauan
3086. given to Turin
3087–3090. omitted
3093. corri
3104. given to Nise
3107. Señor tu furia los dos
3108. lo veremos
3109. injuriado
(3110) Vase Octauio
3110. given to Duardo
3112. given to Feniso
3113. Lis. Siempre
3115. Duar. De esso os podreys
(3118) Salen Laurencio, con la espada desnuda, y Finea a sus espaldas, Pedro y Clara, y Octauio detras de todos.
3123. Dua. Teneos, Ocauio: es Laurencio?
3127. Traydora
3136. soga
3143–3146. omitted
3155. Ya
3156. omits y; Nise tambien
3158. le quiere . . . le adora
3159. given to Du.
3160. gozen los que el
3166–3169. omitted; inserted:
Tur. Y la Clara socarrona que lleuaua los gazapos?
Cla. Mandomelo mi señora.
Tur. O qual los engullirian.
3173. Ni. y tuya Celia
3174–3177. omitted
3178. mi bota sera
3179. solos quedamos
3180. dadme
3181. given to Fen.
3182. perdonan

Fin de la Comedia de la Dama Boba.

* * * * * *

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LA VERSIFICACIÓN

ACTO I.

Redondillas ..... verses 1 to 184
Octavas ..... verses 185 to 272
Redondillas ..... verses 273 to 412
Romance (en i-o) ..... verses 413 to 492
Redondillas ..... verses 493 to 524
Soneto ..... verses 525 to 538
Redondillas ..... verses 539 to 634
Soneto ..... verses 635 to 648
Redondillas ..... verses 649 to 888
Romance (en o-a) ..... verses 889 to 1062

ACTO II.

Redondillas ..... verses 1063 to 1154
Quintillas ..... verses 1155 to 1214
Redondillas ..... verses 1215 to 1230
Romance (en a-e) ..... verses 1231 to 1364
Redondillas ..... verses 1365 to 1484
Endecasílabos sueltos y algunos pareados aconsonantados ..... verses 1485 to 1540
Redondillas ..... verses 1541 to 1580
Pareados, aconsonantados y versos sueltos, todos endecasílabos ..... verses 1581 to 1667
Redondillas ..... verses 1668 to 1787
Pareados, aconsonantados y versos sueltos, todos endecasílabos ..... verses 1788 to 1824
Redondillas ..... verses 1825 to 1860
Romance (en a-a) ..... verses 1861 to 2032

ACTO III.

Quintillas ..... verses 2033 to 2072
Redondillas ..... verses 2073 to 2220
Baile y cantar con estribillo* ..... verses 2221 to 2318
Redondillas ..... verses 2319 to 2426
Romance (en e-o) ..... verses 2427 to 2634
Redondillas ..... verses 2635 to 2870
Romance (en e-e) ..... verses 2871 to 2930
Redondillas ..... verses 2931 to 3026
Romance (en o-a) ..... verses 3027 to 3184

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* It is a great loss to the history of Spanish music and of the dance that in the great majority of cases these *cantares* are omitted in the printed versions of the *comedias*. Even where they are preserved, they are so much curtailed that we get no clear idea of their complete form. Lope has written a large number of these compositions, and yet how pitifully small is our record of them! The following scheme may be of assistance in studying their structure. This one manifestly has five main divisions separated by a single verse with refrain.

I. (*a*) 20 verses without refrain, the even ones being assonant in a-a; they are of unequal length, from five to eight syllables. This division forms a kind of prelude or preface without refrain, and may well have been sung by both girls, or by the musicians, and perhaps without dance accompaniment.
(*b*) verso suelto con estribillo (2241–2).

II. (*a*) 14 verses, the odd ones of eight syllables being assonant in e-o; the even one is the refrain (*estribillo*). If this dance had the character of a *mudanza*, we may imagine the girls dancing or singing in turn, and this division may have been sung by one of them, all the musicians and even the spectators joining in the refrain.
(*b*) verso suelto con estribillo (2257–8).

III. (*a*) 20 verses, the odd ones of eight syllables being assonant in a-o; the even verse is the refrain; danced and sung presumably by one of the daughters, the rest joining in the refrain.
(*b*) verso suelto con estribillo (2279–80).

IV. (*a*) 12 verses without refrain, the even ones being assonant in a-a, and thus corresponding to division I; presumably again sung by both girls.
(*b*) verso suelto con estribillo (2293–4).

V. (*a*) 22 verses, the odd ones of eight syllables being assonant in o-o; the even verse is the refrain; danced and sung by both girls, the rest joining in the refrain.
(*b*) verso suelto con estribillo (2417–8).

A special study in these *cantares* with their dances would be of the greatest interest. A similar composition can be found in Vélez de Guevara's *la Serrana de la Vera* (cf. the edition of Professor Menéndez Pidal and Señora de Menéndez Pidal (Madrid, 1916), p. 151) and in the same poet's *Rosa de Alexandria*, II, fol. 189 v.

Los Labradores cantan:

Esta nouia se lleua la flor,
—que las otras no—
Copla.
Lupino y Tierrena,
para en vno son—
su gala y belleza,
para en vno son—
el sol y la estrella,
para en vno son—
etc., etc.

The popular character of these songs and dances is so pronounced that they have a special charm, even after this great lapse of time. As in the case of Lope's songs, traditional *coplas*, or verses, were absorbed by them (cf. for example, vs. 2313–2315).

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LA DAMA BOBA

COMEDIA DESTE AÑO DE 1613

PERSONAS DESTE ACTO

Lisseo, cauallero ..... *Ortiz*
Turin, lacayo ..... CARUAJAL (?)*
Leandro, cauallero ..... ALMONTE (?)*
Otabio, viejo ..... QUIÑONES
Misseno, su amigo ..... VILLANUEBA
Duardo, *Laurenzio*, *Feniso* (*caualleros*) ..... GUEBARA / BENITO / SIMON
Rufino, maestro ..... AGUADO
Nise, dama ..... JERONIMA
Finea, su hermana ..... MARIA
Çelia, criada ..... YSABEL
Clara, criada(s) ..... ANA MARIA
Pedro, lacayo ....

* The name Almonte has been scratched so as to be scarcely legible and Caruajal written directly over it, as though the latter were intended to take the part of Leandro. Lope's intention, however, may have been to assign the part of Turin to Caruajal (cf. also the note on the actors and actresses).

ACTO P[RIMERO][1]

[*Salgan*] *Lisseo, cauallero, y Turin, lacayo. Los dos de camino.*

Liseo. ¡Que lindas possadas! *
Turin. Frescas.
Liseo. No ay calor.
Turin. Chinches y ropa *
tienen fama en toda Europa.
Liseo. Famoso lugar Yllescas; *
no ay en todos los que miras 5
quien le yguale.

[1] An asterisk in the margin indicates that the corresponding verse has a note.

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Turin. Aun si supieses
la causa. . . .
Liseo. ¿Qual es?
Turin. Dos messes
de guindas y de mentiras.
Liseo. Como aqui, Turin, se juntan
de la Corte y de Sebilla,
Andaluzia y Castilla,
vnos a otros preguntan,
vnos de las Yndias cuentan,
y otros con discursos largos
de probissiones y cargos,
cossas que el vulgo alimentan.
¿No tomaste las medidas?
Turin. Vna dozena tome.
Liseo. ¿Y ymagenes?
Turin. Con la fee
que son de España admitidas,
por milagrosas en todo
quanto en qualquiera ocasion
les pide la deboçion
y el nonbre.
Liseo. Pues, dese modo
lleg[u]en las postas y vamos.
Turin. ¿No has de comer?
Liseo. Aguardar
a que se guise, es pensar
que a media noche llegamos;
y vn despossado, Turin,
ha de llegar quando pueda
luzir.
Turin. Mui atras se queda
con el repuesto Marin;
pero yo traygo que comas.
Liseo. ¿Que trahes?
Turin. Ya lo veras.

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Liseo. Dilo.
Turin. Guarda.
Liseo. Neçio estas.
Turin. ¿Desto pesadumbre tomas?
Liseo. Pues para dezir lo que es . . .
Turin. Ay a quien pesa de oyr
su nonbre; basta deçir
que tu lo sabras despues.
Liseo. Entretienese la hanbre
con saber que ha de comer.
Turin. Pues sabete que ha de ser. . . .
Liseo. ¡Presto!
Turin. tozino fianbre.
Liseo. Pues ¿a quien puede pessar
de oyr nonbre tan hidalgo,
Turin? Si me has de dar algo,
¿que cossa me puedes dar,
que tenga ygual a esse nombre?
Turin. Esto y vna hermosa caxa.
Liseo. Dame de queso vna raxa;
que nunca el dulce es mui onbre.
Turin. Esas liziones no son
de galan ni despossado.
Liseo. Aun agora no he llegado.
Turin. Las damas de Corte son
todas vn fino cristal:
trasparentes y diuinas.
Liseo. Turin, las mas cristalinas
comeran.
Turin. Es natural;
pero esta hermosa Finea,
con quien a cassarte vas,
comera. . . .
Liseo. Dilo.
Turin. no mas
de azucar, mana y xalea.

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Pasarase vna semana
con dos puntos en el ayre
de azucar.

Liseo. Gentil donayre.

Turin. ¿Que piensas dar a su hermana?

Liseo. A Nise, su hermana bella,
vna rosa de diamantes;
que asi tengan los amantes
tales firmezas con ella.
Y vna cadena tanbien
que conpite con la rossa.

Turin. Dizen que es tanbien hermossa.

Liseo. Mi esposa pareze bien,
si doy credito a la fama.
De su hermana poco se;
pero basta que me de
lo que mas se estima y ama.

Turin. ¡Bello golpe de dinero!

Liseo. Son quarenta mil ducados.

Turin. ¡Brabo dote!

Liseo. Si contados
los llego a ver como espero.

Turin. De vn macho con guarniziones
verdes y estribos de palo
se apea vn hidalgo.

Liseo. Malo,
si la merienda me pones.

✠ [*Salga*] *Leandro, de camino*

Leandro. Huesped, ¿habra que comer?

Liseo. Seays, señor, bien llegado.

Leandro. Y vos en la misma hallado.

Liseo. ¿A Madrid? . . .

Leandro. Dexele ayer,
cansado de no salir

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con pretensiones cansadas.
Lisco. Essas van adjetiuadas
con esperar y sufrir.
Holgara por yr con vos:
llebaramos vn camino.
Leandro. Si vays a lo que ymagino,
nunca lo permita Dios.
Lisco. No llebo que pretender;
a negoçios echos voy.
¿Soys de esse lugar?
Leandro. Si soy.
Liseo. Luego podreys conozer
la persona que os nonbrare.
Leandro. Es Madrid vna talega
de piezas donde se anega
quanto su maquina pare:
los reyes, roques y arfiles
conozidas cassas tienen,
los demas que van y vienen
son como peones viles;
todo es alli confussion.
Liseo. No es Otabio pieza vil.
Leandro. Si es quien yo pienso, es arfil,
y pieza de estimaçion.
Liseo. Quien yo digo es padre noble
de dos hijas.
Leandro. Ya se quien;
pero dixerades bien
que de vna palma y de un roble.
Liseo. ¿Como?
Leandro. Que entranbas lo son;
pues Nise bella es la palma,
Finea vn roble, sin alma
y discurso de razon.
Nise es muger tan discreta,
sabia, gallarda, entendida,

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quanto Finea encogida,
boba, indigna y ynperfeta;
y aun pienso que ohi tratar
que la casauan.

Liseo. [*a Turin*] ¿No escuchas?

Leandro. Verdad es que no habra muchas
que la puedan ygualar
en el riquissimo dote.
Mas ¡ay de aquel desdichado
que espera vna bestia al lado!
Pues mas de algun marquesote
a codiçia del dinero
pretende la boberia
desta dama, y a porfia
hacen su calle terrero.

Liseo. [*a Turin*] Yo llebo lindo conçierto;
a gentiles vistas voy.

Turin. [*a Liseo*] Disimula.

Liseo. Tal estoy,
que apenas a hablar açierto. [*a Turin*]
En fin, señor, ¿Nise es bella
y discreta? . . .

Leandro. Es çelebrada
por vnica, y desseada
por las partes que ay en ella
de gente mui prinçipal.

Liseo. ¿Tan neçia es esa Finea?

Leandro. Mucho sentis que lo sea.

Liseo. Contenplo de sangre ygual
dos cosas tan desiguales;
mas ¿como en dote lo son?
Que hermanas fuera razon
que los tubieran yguales.

Leandro. Oygo deçir que vn hermano
de su padre la dexo
esta hazienda, porque vio

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que sin ella fuera en vano
cassarla con honbre ygual
a su noble naçimiento,
supliendo el entendimiento
con el oro.

Liseo. El hizo mal.

Leandro. Antes bien; porque con esto
tan discreta vendra a ser
como Nise.

Turin ¿Has de comer?

Liseo. Ponme lo que dizes presto,
aunque ya puedo escusallo.

Leandro. ¿Mandays, señor, otra cossa?

Liseo. Seruiros. [*Entrese Leandro*].
¡Que linda esposa!

Turin. ¿Que haremos?

Liseo. Ponte a caballo;
que ya no quiero comer.

Turin. No te aflixas, pues no es echo.

Liseo. Que me ha de matar, sospecho,
si es neçia, y propia muger.

Turin. Como tu no digas sí,
¿quien te puede cautibar?

Liseo. Verla, ¿no me ha de matar,
aunque es basilisco en mi?

Turin. No, señor.

Liseo. Tanbien aduierte
que, siendo tan entendida
Nise, me dara la vida,
si ella me diere la muerte.

* *Entrense, y salgan Otabio, viejo, y Miseno*

Otabio. Esta fue la intençion que tuuo Fabio.

Miseno. Pareze que os quexais.

Otabio. Bien mal enplea
mi hermano tanta hazienda, no fue sabio;

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bien es que Fabio, y que no sabio sea.
Miseno. Si en dexaros hazienda os hizo agrabio,
vos propio lo juzgad.
Otabio. Dexo a Finea,
a titulo de sinple, tan gran renta,
que a todos hasta agora nos sustenta.
Miseno. Dexola a la que mas le parezia
de sus sobrinas.
Otabio. Vos andais discreto;
pues a quien heredo su boberia,
dexo su hazienda para el mismo effeto.
Miseno. De Nise la diuina gallardia,
las altas esperanzas, y el conçeto
os deben de tener apasionado.
¿Quien duda que le soys mas inclinado?
Otabio. Mis hijas son entranbas; mas yo os juro,
que me enfadan y cansan cada vna
por su camino, quando mas procuro
mostrar amor y ynclinaçion a alguna.
Si ser Finea sinple es caso duro,
ya lo suplen los bienes de Fortuna
y algunos que le dio naturaleza,
sienpre mas liberal de la belleza.
Pero ver tan discreta y arrogante
a Nisse mas me pudre y martiriza,
y que de bien hablada y elegante
el vulgazo la aprueba y soleniza.
Si me cassara agora—y no te espante
esta opinion, que alguno la autoriza—,
de dos estremos, boba o bachillera,
de la boba elecçion sin duda hiziera.
Miseno. No digays tal, por Dios; que estan sujetas
a no açertar en nada.
Otabio. Eso es engaño;
que yo no trato aqui de las discretas;
solo a las bachilleras desengaño.

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De vna cassada son partes perfetas
virtud y onestidad.
Miseno. Parir cadaño,
no dixerades mal, si es argumento
de que vos no quereys entendimiento.
Otabio. Esta la discreçion de vna cassada
en amar y servir a su marido,
en vivir recogida y recatada,
honesta en el hablar y en el vestido;
en ser de la familia respetada,
en retirar la vista y el oydo,
en enseñar los hijos cuidadosa,
preçiada mas de linpia que de hermosa.
¿Para que quiero yo que bachillera
la que es propia muger conçetos diga?
Esto de Nise por cassar me altera;
lo mas como lo menos me fatiga.
Resuelbome en dos cosas que quisiera,
pues la virtud es bien que el medio siga:
que Finea supiera mas que sabe,
y Nise menos.
Miseno. Hablais cuerdo y grabe.
Otabio. Si, todos los estremos tienen vizio;
yo estoy con justa causa discontento.
Miseno. Y ¿que ay de vuestro yerno?
Otabio. Aqui el ofiçio
de padre y dueño alarga el pensamiento.
Casso a Finea, que es notable yndiçio
de las leyes del mundo al oro atento.
Nise, tan sabia, docta y entendida,
apenas halla vn onbre que la pida;
y por Finea simple, por instantes
me soliçitan tantos pretendientes,
—del oro mas que del yngenio amantes—
que me cansan amigos y parientes.
Miseno. Razones ay al parezer bastantes.

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[*Otabio.*] Vna hallo yo, sin muchos aparentes,
y es el buscar vn onbre en todo estado
lo que le falta mas, con mas cuidado.
Miseno. Eso no entiendo bien.
Otabio. Estadme atento.
Ningun honbre nacido a pensar viene
que le falta Miseno entendimiento,
y con esto no busca lo que tiene.
Ve que el oro le falta y el sustento,
y piensa que buscalle le conuiene;
pues como ser la falta el oro entienda,
dexa el entendimiento, y busca hazienda.
Miseno. ¡Piedad del çielo que ningun nazido
se quexe de faltarle entendimiento!
Otabio. Pues a muchos, que nunca lo han crehido,
les falta, y son sus obras argumento.
Miseno. Nise es aquesta.
Otabio. Quitame el sentido
su desbaneçimiento.
Miseno. Vn casamiento
os traygo yo.
Otabio. Casemosla; que temo
alguna neçedad de tanto estremo.

[*Entrense Otabio y Miseno, y salgan*] *Nise y Celia, criada*

Nise. ¿Diote el libro?
Celia. Y tal, que obliga
a no abrille ni tocalle.
Nise. Pues, ¿porque?
Celia. Por no ensucialle,
si quieres que te lo diga;
en candido pergamino
vienen muchas flores de oro.
Nise. Bien lo mereze Eliodoro,
griego poeta diuino.

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Celia. ¿Poeta? Pues pareziome
prosa.
Nise. Tanbien ay poessia
en prosa.
Celia. No lo sabia;
mire el prinçipio, y cansome.
Nise. Es que no se da a entender
con el artificio griego
hasta el quinto libro, y luego
todo se viene a saber
quanto preçede a los quatro.
Celia. En fin, ¿es poeta en prosa?
Nise. Y de vna historia amorosa
digna de aplauso y teatro.
Ay dos prosas diferentes,
poetica y historial:
la historial, lisa y leal,
cuenta verdades patentes
con frasi y terminos claros;
la poetica es hermosa,
varia, culta, liçençiosa
y escura, aun a ingenios raros;
tiene mil exornaçiones
y retoricas figuras.
Celia. ¿Pues de cosas tan escuras
juzgan tantos?
Nise. No le pones,
Celia, pequeña objecçion;
pero asi corre el engaño
del mundo.

*[*Salgan*] *Finea, dama, con vnas cartillas,*
y Rufino, maestro.
Finea. Ni en todo el año
saldre con essa lizion.
Celia. Tu hermana con su maestro. [*a Nise*]

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Nise. ¿Conoze las letras ya?
Celia. En los prinçipios esta.
Rufino. Paçiençia, o no letras muestro.
¿Que es esta?
Finea. Letra sera.
Rufino. ¿Letra?
Finea. ¿Pues es otra cosa?
Rufino. ¡No sino el alba! ¡Que hermosa
bestia! [*aparte*]
Finea. Bien, bien; si, ya, ya:
el alba debe de ser,
quando andaua entre las coles.
Rufino. Esta es ca: los españoles
no la solemos poner
en nuestra lengua xamas.
Usanla mucho alemanes
y flamencos.
Finea. ¡Que galanes
van todos estos detras!
Rufino. Estas son letras tanbien.
Finea. ¿Tantas ay?
Rufino. Beyntitres son.
Finea. A[o]ra baya de liçion,
que yo lo dire mui bien.
Rufino. ¿Que es esta?
Finea. ¿Aquesta? No se.
Rufino. Y ¿esta?
Finea. No se que responda.
Rufino. Y ¿esta?
Finea. ¿Qual? ¿Esta redonda
letra?
Rufino. Bien.
Finea. Luego ¿açerte?
Rufino. ¡Linda bestia!
Finea. ¡Assi, assi!
Bestia, por Dios, se llamaua;

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pero no se me acordaua.

Rufino. Esta es erre, y esta es y.

Finea. ¿Pues si tu lo trahes errado?

Nise. ¡Con que pesadunbre estan!

Rufino. Di aqui: b, a, n, ban.

Finea. ¿Donde van?

Rufino. ¡Gentil cuidado!

Finea. Que se van ¿no me dezias?

Rufino. Letras son: miralas bien.

Finea. Ya miro.

Rufino. B, e, n, ven.

Finea. ¿Adonde?

Rufino. Adonde en mis dias
no te buelba mas a ver.

Finea. ¿Ven, no dizes? Pues ya voy.

Rufino. ¡Perdiendo el juiçio estoy!
Es ynposible aprender.
¡Viue Dios! que te he de dar
vna palmeta.

Finea. ¿Tu a mi?

* [*El maestro*] *saca vna palmatoria.*

Rufino. Muestra la mano.

Finea. Ela aqui.

Rufino. Aprende a deletrear.

Finea. ¡Ay, perro! ¿aquesto es palmeta?

Rufino. Pues ¿que pensauas?

Finea. ¡Aguarda!

Nise. Ella le mata.

Celia. Ya tarda
tu fabor, Nise discreta.

Rufino. ¡Ay, que me mata!

Nise. ¿Que es esto?
¿A tu maestro?

Finea. Hame dado
causa.

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Nise. ¿Como?
Finea. Hame engañado.
Rufino. ¿Yo engañado?
Nise. Dila presto.
Finea. Estaua aprendiendo aqui
la letra bestia y la ca.
Nise. La primera sabes ya.
Finea. Es verdad: ya la aprendí.
Saco vn çoquete de palo,
y al cabo vna media bola,
pidiome la mano sola,
—¡mira que lindo regalo!—
y apenas me la tomo,
quando ¡ças! la bola asienta,
que pica como pimienta,
y la mano me quebrô.
Nise. Quando el diçipulo ygnora,
tiene el maestro liçençia
de castigar.
Finea. ¡Linda çiençia!
Rufino. Aunque me diese, señora,
vuestro padre quanto tiene,
no he de darle otra lizion.
Celia. Fuesse. [*Entrese Rufino*]
Nise. No tienes razon;
sufrir y aprender conuiene.
Finea. Pues las letras que alli estan,
¿yo no las aprendo bien?
Vengo quando dize ven,
y voy quando dize van.
¿Que quiere, Nise, el maestro,
quebrandome la cabeza
con ban, bin, bon?
Celia. Ella es pieza
de rey. [*aparte*]
Nise. Quiere el padre nuestro

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que aprendamos.
Finea. Ya yo se
el Padre Nuestro.
Nise. No digo,
sino el nuestro, y el castigo
por darte memoria fue.
Finea. Pongame vn ylo en el dedo,
y no aquel palo en la palma.
Celia. Mas que se te sale el alma,
si lo sabe . . .
Finea. Muerta quedo.
¡O Celia! no se lo digas,
y veras que te dare.
[*Salga*] *Clara, criada*
Clara. Tope contigo, a la fee. [*a Finea*]
Nise. Ya, Celia, las dos amigas
se han juntado.
Celia. A nadie quiere
mas en todas las criadas.
Clara. ¡Dame albriçias, tan bien dadas,
como el suçeso requiere!
Finea. Pues ¿de que son?
Clara. Ya parió
nuestra gata la romana.
Finea. ¿Çierto, çierto?
Clara. Esta mañana.
Finea. ¿Parió en el tejado?
Clara. No.
Finea. Pues ¿donde?
Clara. En el aposento;
que çierto se echo de ber
su entendimiento.
Finea. Es muger
notable.
Clara. Escucha vn momento.
Salia por donde suele

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el sol, mui galan y rico,
con la librea del rey,
colorado y amarillo;
andauan los carretones
quitandole el romadizo
que da la noche a Madrid.
Aunque no se quien me dixo
que era la calle Mayor
el soldado mas antiguo,
pues nunca el mayor de Flandes
presento tantos seruizios.
Pregonauan agua ardiente,
—agua viznieta del vino—,
los honbres carnestolendas,
todos naranjas y gritos.
Dormian las rentas grandes,
despertauan los offizios,
tocauan los boticarios
sus almirezes a pino,
quando la gata de cassa
comenzo con mil suspiros
a dezir: ¡Ay, ay, ay, ay,
que quiero parir, marido!
Lebantose Oziquimocho,
y fue corriendo a dezirlo
a sus parientes y deudos,
que deben de ser moriscos,
porque el lenguage que hablaban
en tiple de monazillos,
si no es gerigonza entrellos,
no es español, ni latino.
Vino vna gata biuda,
con blanco y negro vestido,
—sospecho que era su aguela—,
gorda, y conpuesta de oçico;
y si lo que arrastra onrra,

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como dizen los antiguos,
tan onrrada es por la cola
como otros por sus ofiçios.
Truxole çierta manteca,
desayunose, y prebino
en que reçeuir el parto;
hubo temerarios gritos;
no es burla, pario seys gatos
tan remendados y lindos,
que pudieran, a ser pias,
llebar el coche mas rico.
Regozijados baxaron
de los texados vezinos,
caballetes y terrados,
todos los deudos y amigos:
Lamicola, Arañiçaldo,
Marfuz, Marramao, Mizilo,
Tumbaollin, Mico, Miturrio,
Rabicorto, Zapaquildo;
vnos vestidos de pardo,
otros de blanco vestidos,
y otros con forros de martas,
en cueras y capotillos.
De negro vino a la fiesta
el gallardo Golosino,
luto que mostraua entonzes
de su padre, el gaticidio.
Qual la morzilla presenta,
qual el pez, qual el cabrito,
qual el gorrion astuto,
qual el sinple palomino.
Trazando quedan agora,
para mayor regozijo,
en el gatesco senado,
correr gansos cinco a cinco.
Ven presto; que si los oyes,

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diras que parezen niños,
y daras a la parida
el parabien de los hijos.

Finea. No me pudieras contar
cossa para el gusto mio
de mayor contentamiento.

Clara. Camina.

Finea. Tras ti camino.

[*Entrense Finea y Clara*]

Nise. ¿Ay locura semejante?

Celia. ¿Y Clara es boba tanbien?

Nise. Por esso la quiere bien.

Celia. La semejanza es bastante;
aunque yo pienso que Clara
es mas bellaca que boba.

Nise. Con esto la engaña y roba.

* [*Salgan*] *Duardo, Feniso, Laurenzio, caballeros*

Duardo. Aqui como estrella clara
a su hermosura nos guia.

Feniso. Y aun es del sol su luz pura.

Laurencio. ¡O reyna de la hermosura!

Duardo. ¡O Nise!

Feniso. ¡O señora mia!

Nise. Caballeros . . .

Laurencio. Esta vez,
por vuestro yngenio gallardo,
de vn soneto de Duardo
os hemos de hazer juez.

Nise. ¿A mi, que soy de Finea
hermana y sangre?

Laurencio. A vos sola,
que soys Sibila española,
no cumana, ni eritrea,
a vos, por quien ya las Gracias

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son quatro y las Musas diez,
es justo hazeros juez.
Nise. Si ygnoranzias, si desgracias
truxerades a juzgar,
era justa la eleccion.
Feniso. Vuestra rara discrezion,
ynposible de alabar,
fue justamente elegida;
oyd, señora, a Eduardo.
Nise. Baya el soneto; ya aguardo,
aunque de yndigna corrida.
Duardo. La calidad elementar resiste
mi amor que a la virtud çeleste aspira,
y en las mentes angelicas se mira,
donde la ydea del calor consiste.
No ya como elemento el fuego viste
el alma cuyo buelo al sol admira;
que de ynferiores mundos se retira,
adonde el serafin ardiendo asiste.
No puede elementar fuego abrasarme.
La virtud çelestial que viuifica,
enuidia el verme a la suprema alçarme;
que donde el fuego angelico me aplica,
¿como podra mortal poder tocarme,
que eterno y sin contradicçion inplica?
Nise. Ni vna palabra entendi.
Duardo. Pues en parte se leyera,
que mas de alguno dixera
por arroganzia:—Yo si.
La yntençion, o el argumento,
es pintar a quien ya llega
libre del amor, que ciega
con luz del entendimiento,
a la alta contenplaçion
de aquel puro amor sin fin,
donde es fuego al serafin.

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Nise. Argumento y yntenzion
queda entendido.
Laurencio. ¡Profundos
conçeptos!
Feniso. Mucho la esconden.
Duardo. Tres fuegos que corresponden,
hermosa Nise, a tres mundos,
dan fundamento a los otros.
Nise. Bien los podeys declarar.
Duardo. Calidad elementar
es el calor en nosotros;
la çelestial es virtud
que calienta y que recrea,
y la angelica es la ydea
del calor.
Nise. Con ynquietud
escucho lo que no entiendo.
Duardo. El elemento en nosotros
es fuego.
Nise. ¿Entendeys vosotros?
Duardo. El puro sol que estays viendo
en el çielo fuego es,
y fuego el entendimiento
serafico; pero siento
que asi difieren los tres;
que el que elementar se llama,
abrasa quando se aplica;
el celeste viuifica,
y el sobreçeleste ama.
Nise. No discurras, por tu vida;
vete a escuelas.
Duardo. Donde estas,
lo son.
Nise. Yo no escucho mas,
de no entenderte corrida.
Escriue facil . . .

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a lo que en cosas diuinas
Duardo. Platon,
escriuio, puso cortinas;
que tales, como estas, son
matemathicas figuras
y enigmas.
Nise. Oye, Laurenzio.
Feniso. Ella os ha puesto silenzio. [*a Duardo*]
Duardo. Temio las cosas escuras.
Feniso. Es muger.
Duardo. La claridad
a todos es agradable,
que se escriua, o que se hable.

* *Nise aparte*

Nise. ¿Como va de voluntad?
Laurencio. Como quien la tiene en ti.
Nise. Yo te la pago mui bien.
No traygas contigo quien
me eclipse el hablarte ansí.
Laurencio. Yo, señora, no me atrebo
por mi humildad a tus ojos;
que dando en viles despojos
se afrenta el rayo de Febo;
pero, si quieres passar
al alma, hallarasla rica
de la fee que amor publica.
Nise. Vn papel te quiero dar;
pero ¿como podra ser,
que destos visto no sea?
Laurencio. Si en lo que el alma dessea
me quieres faborezer,
mano y papel podre aquí
asir juntos atreuido,
como finjas que has cahido.
Nise. ¡Jesus! [*cae*]

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Laurencio. ¿Que es eso?
Nise. Cahí.
Laurencio. Con las obras respondiste.
Nise. Essas responden mexor;
que no ay sin obras amor.
Laurencio. Amor en obras consiste.
Nise. Laurencio mio, a Dios queda.
Duardo y Feniso, adios.
Duardo. Y tanta ventura a vos,
como hermosura os conçeda. [*entrense Nise y Celia*]
¿Que os ha dicho del soneto
Nisse?
Laurencio. Que es mui estremado.
Duardo. Habreys los dos murmurado;
que hazeys versos en efeto.
Laurencio. Ya no es menester hazellos
para saber murmurallos;
que se atrebe a çensurallos,
quien no se atrebe a entendellos.
Feniso. Los dos tenemos que hazer;
liçençia nos podeys dar.
Duardo. Las leyes de no estorbar
queremos obedezer.
Laurencio. Maliçia es esa.
Feniso. No es tal.
La diuina Nise es vuestra,
o, por lo menos, lo muestra.
Laurencio. Pudiera, a tener ygual.

* *Despidanse, y quede solo Laurencio.*

Laurencio. Hermoso soys, sin duda, pensamiento,
y aunque honesto tan bien, con ser hermoso,
si es calidad del bien ser probechoso,
vna parte de tres que os falta siento.
Nise, con vn diuino entendimiento,
os enrriqueze de vn amor dichoso;

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mas soys de dueño pobre, y es forzoso,
que en la neçessidad falte el contento.
Si el oro es blanco y çentro del descanso,
y el descanso del gusto, yo os prometo,
que tarda el nauegar con viento manso.
Pensamiento, mudemos de sujeto;
si voy neçio tras vos, y en yr me canso,
quando vengays tras mi, sereys discreto.

Entre Pedro, lacayo de Laurenzio

Pedro. ¡Que neçio andaua en buscarte
fuera de aqueste lugar!
Laurencio. Bien me pudieras hallar
con el alma en otra parte.
Pedro. Luego ¿estas sin ella aqui?
Laurencio. Ha podido vn pensamiento
reduçir su mobimiento
desde mi, fuera de mi.
¿No has visto que la saeta
del relox en vn lugar
firme siempre suele estar,
aunque nunca esta quieta,
y tal vez esta en la vna,
y luego en las dos esta?
Pues assi mi alma ya,
sin hazer mudanza alguna
de la cassa en que me ves,
desde Nisse que ha querido
a las doze se ha subido,
que es numero de ynteres.
Pedro. ¿Pues como es essa mudanza?
Laurencio. Como la saeta soy,
que desde la vna voy
por lo que el çirculo alcanza.
Señalaua a Nise.
Pedro. Sí.

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Laurencio. Pues ya señalo en Finea.
Pedro. ¿Esso quieres que te crea?
Laurencio. ¿Por que no, si ay causa?
Pedro. Dí.
Laurencio. Nise es vna sola hermosa,
Finea las doze son:
ora de mas bendizion,
mas descansada y copiosa.
En las doze el ofizial
descansa, y bastale ser
ora entonzes de comer
tan preçissa y natural.
Quiero deçir que Finea
ora de sustento es,
cuyo descanso ya ves
quanto el honbre le dessea.
Denme pues las doze a mí,
que soy pobre, con muger,
que dandome de comer,
es la mexor para mí.
Nise es ora ynfortunada,
donde mi planeta ayrado
de sestil y de quadrado
me mira con frente armada.
Finea es ora dichosa,
donde Jupiter benigno
me esta mirando de trino,
con aspecto y faz hermosa.
Doyme a entender, que poniendo
en Finea mis cuidados,
a quarenta mil ducados
las manos voy preuiniendo.
Esta, Pedro, desde oy
ha de ser enpressa mia.
Pedro. Para aprobar tu ossadia,
en vna sospecha estoy.

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Laurencio. ¿Qual?
Pedro. Que te has de arrepentir
por ser sinple esta muger.
Laurencio. ¿Quien has visto de comer,
de descansar y vestir
arrepentido xamas?
Pues esto viene con ella.
Pedro. ¿A Nise discreta y bella,
Laurenzio, dexar podras
por vna boba ynorante?
Laurencio. ¡Que ynorante maxadero!
¿No ves que el sol del dinero
va del yngenio adelante?
El que es pobre, ese es tenido
por sinple, el rico por sabio.
No ay en el nazer agrabio,
por notable que aya sido,
que el dinero no le encubra;
ni ay falta en naturaleza,
que con la mucha pobreza
no se aumente y se descubra.
Desde oy quiero enamorar
a Finea.
Pedro. He sospechado
que a vn yngenio tan çerrado,
no ay puerta por donde entrar.
Laurencio. Yo se qual.
Pedro. Yo no, por Dios.
Laurencio. Clara, su boba criada.
Pedro. Sospecho que es mas taymada
que boba.
Laurencio. Demos los dos
en enamorarlas.
Pedro. Creo
que Clara sera terzera
mas façil.

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Laurencio. Desa manera,
seguro va mi desseo.

[*Salgan*] *Finea y Clara*

Pedro. Ellas vienen; disimula.
Laurencio. Si puede ser en mi mano.
Pedro. ¡Que ha de poder vn cristiano
enamorar vna mula!
Laurencio. Linda cara y talle tiene.
Pedro. ¡Asi fuera el alma!
Laurencio. Agora
conozco, hermosa señora,
que no solamente viene
el sol de las orientales
partes, pues de vuestros ojos
sale con rayos mas rojos,
y luzes piramidales.
Pero si, quando salis,
tan grande fuerza traheys,
al mediodia ¿que hareys?
Finea. Comer, como vos dezis,
no piramides ni peros,
sino cosas probechosas.
Laurencio. Esas estrellas hermosas,
esos nocturnos luzeros
me tienen fuera de mi.
Finea. Si vos andays con estrellas,
¿que mucho que os traygan ellas
arromadizado ansí?
Acostaos sienpre tenprano,
y dormid con tocador.
Laurencio. ¿No entendeys que os tengo amor
puro, onesto, linpio y llano?
Finea. ¿Que es amor?
Laurencio. ¿Amor? Desseo.
Finea. ¿De que?

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Laurencio. De vna cossa ermosa.
Finea. ¿Es oro? ¿es diamante? ¿es cosa
destas que mui lindas veo?
Laurencio. No, sino de la hermosura
de vna muger como vos,
que, como lo ordena Dios,
para buen fin se procura;
y esta, que vos la teneys,
engendra desseo en mí.
Finea. Y yo ¿que he de hazer aquí,
si se que vos me quereys?
Laurencio. Quererme. ¿No habeys oydo
que amor con amor se paga?
Finea. No se yo como se haga,
porque nunca yo he querido,
ni en la cartilla lo ví,
ni me lo enseño mi madre.
Preguntarelo a mi padre . . .
Laurencio. Esperaos, que no es ansi.
Finea. ¿Pues como?
Laurencio. Destos mis ojos
saldran vnos rayos vivos,
como espiritus visiuos,
de sangre y de fuego rojos,
que se entraran por los vuestros.
Finea. No, señor; arriedro baya
cossa en que espiritus aya.
Laurencio. Son los espiritus nuestros,
que juntos se han de ençender,
y causan vn dulçe fuego,
con que se pierde el sosiego,
hasta que se viene a ver
el alma en la posiçion,
que es el fin del cassamiento;
que con este santo yntento
justos los amores son,

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porque el alma que yo tengo
a vuestro pecho se passa.
Finea. ¿Tanto pasa quien se cassa?
Pedro. Con el, como os digo, vengo
tan muerto por vuestro amor,
que aquesta ocasion busque. [*a Clara*]
Clara. ¿Que es amor? que no lo se.
Pedro. ¿Amor? locura, furor.
Clara. ¿Pues loca tengo de estar?
Pedro. Es vna dulce locura,
por quien la mayor cordura
suelen los hombres trocar.
Clara. Yo lo que mi ama hiziere,
eso hare.
Pedro. Çiençia es amor,
que el mas rudo labrador
a pocos cursos la adquiere.
En comenzando a querer,
enferma la voluntad
de vna dulce enfermedad.
Clara. No me la mandes tener,
que no he tenido en mi vida
sino solos sabañones.
Finea. Agradanme las liçiones.
Laurencio. Tu veras, de mi querida,
como has de quererme aquí,
que es luz del entendimiento
amor.
Finea. Lo del cassamiento
me quadra.
Laurencio. Y me inporta a mí.
Finea. ¿Pues llebarame a su cassa,
y tendrame alla tanbien?
Laurencio. Si, señora.
Finea. Y ¿eso es bien?
Laurencio. Y mui justo en quien se cassa.

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Vuestro padre y vuestra madre
cassados fueron ansí:
deso naçistes.

Finea. ¿Yo?

Laurencio. Sí.

Finea. Quando se cassò mi padre,
¿no estaua yo alli tan poco?

Laurencio. ¡Ay semejante ygnoranzia!
Sospecho que esta gananzia
camina a bolberme loco. [*aparte*]

Finea. Mi padre pienso que viene.

Laurencio. Pues voyme: acordaos de mí.

Finea. Que me plaze. [*entrese Laurenzio*]

Clara. Fuesse.

Pedro. Sí.
Y seguirle me conviene.
Tenedme en vuestra memoria. [*entrese Pedro*]

Clara. Si os vays ¿como?

Finea. ¿Has visto, Clara,
lo que es amor? ¿Quien pensara
tal cosa?

Clara. No ay pepitoria
que tenga mas menudenzias
de manos, tripas y pies.

Finea. Mi padre, como lo ves,
anda en mil inpertinenzias.
Tratado me ha de cassar
con vn caballero yndiano.
seuillano o toledano.
Dos vezes me vino a hablar,
y esta postrera saco
de vna carta vn naypeçito
mui repulido y bonito,
y luego que le miro,
me dixo: "Toma, Finea;
ese es tu marido." Y fuesse.

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Yo como en fin no supiesse
esto de cassar que sea,
tome el negro del marido,
que no tiene mas de cara,
cuera y ropilla; mas, Clara,
¿que ynporta que sea pulido
este marido, o quien es,
si todo el cuerpo no passa
de la pretina? Que en casa
ninguno sin piernas ves.

Clara. Pardiez, que tienes razon.
¿Tienesle ay?

Finea. Vesle aquí. *Saca vn retrato*

Clara. ¡Buena cara y cuerpo!

Finea. Sí.
Mas no passa del jubon.

Clara. Luego este no podra andar.
¡Ay, los ojitos que tiene!

Finea. Señor con Nise . . .

Clara. ¿Si viene
a casarte?

Finea. No ay cassar;
que este que se va de aquí
tiene piernas, tiene traza.

Clara. Y mas, que con perro caza;
que el mozo me muerde a mi.

Entre Otabio con Nise

Otabio. Por la calle de Toledo
dizen que entro por la posta.

Nise. ¿Pues como no llega ya?

Otabio. Algo por dicha acomoda.
Tenblando estoy de Finea.

Nise. Aqui esta, señor, la nobia.

Otabio. Hija, ¿no sabes?

Nise. No sabe;
que esa es su desdicha toda.

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Otabio. Ya esta en Madrid tu marido.
Finea. Sienpre tu memoria es poca:
¿no me le diste en vn naype?
Otabio. Esa es la figura sola,
que estaua en el retratado;
que lo viuo viene agora.

* *Celia entre*

Celia. Aqui esta el señor Lisseo,
apeado de vnas postas.
Otabio. Mira, Finea, que estes
mui prudente, y mui señora.
Llegad sillas y almohadas.

* [*Salgan*] *Lisseo, Turin y criados*

Liseo. Esta liçençia se toma
quien viene a ser hijo vuestro.
Otabio. Y quien viene a darnos onrra.
Liseo. Agora señor, deçidme;
¿quien es de las dos mi esposa?
Finea. Yo: ¿no lo ve?
Liseo. Bien merezco
los brazos.
Finea. ¿Luego no inporta?
Otabio. Bien le puedes abrazar.
Finea. Clara . . .
Clara. ¿Señora?
Finea. Aun agora
biene con piernas y pies.
Clara. Esto ¿es burla o xerigonza?
Finea. El verle de medio arriba
me daba mayor congoxa.
Otabio. Abrazad vuestra cuñada.
Liseo. No fue la fama engañosa,
que hablaua en vuestra hermosura.
Nise. Soy mui vuestra servidora.

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Liseo. Lo que es el entendimiento,
a toda España alborota.
La diuina Nise os llaman;
soys discreta como hermosa,
y hermosa con mucho estremo.
Finea. ¿Pues como requiebra a esotra,
si viene a ser mi marido?
¿No es mas neçio? . . .
Otabio. Calla, loca.
Sentaos, hijos, por mi vida.
Liseo. Turin . . .
Turin. ¿Señor?
Liseo. Linda tonta.
Otabio. ¿Como venis del camino?
Liseo. Con los desseos enoja;
que sienpre le hazen mas largo.
Finea. Ese macho de la noria
pudierays haber pedido,
que anda como vna persona.
Nise. Calla, hermana.
Finea. Callad vos.
Nise. Aunque hermosa y virtuosa,
es Finea deste humor.
Liseo. Turin, ¿traxiste las joyas?
Turin. No ha llegado nuestra gente.
Liseo. ¡Que de olvidos se perdonan
en vn camino a criados!
Finea. ¿Joyas traheys?
Turin. Y le sobra
de las joyas el prinçipio,
tanto el *jo* se le acomoda. [*aparte*]
Otabio. Calor traheys. ¿Quereys algo?
¿Que os aflixe? ¿Que os congoxa?
Liseo. Agua quisiera pedir.
Otabio. Haraos mal el agua sola.
Traygan vna caxa.

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Finea. A fee,
que si como viene agora
fuera el sabado passado,
que hizimos, yo y esa moza,
vn menudo . . .
Otabio. Calla, nezia.
Finea. Mucha especia, linda cossa.

Entren con agua, toalla, salba y vna caxa.

Celia. El agua esta aqui.
Otabio. Comed.
Liseo. El verla, señor, proboca,
porque con su risa dize
que la beba, y que no coma. *Beba.*
Finea. El bebe como vna mula.
Turin. Buen requiebro. [*aparte*]
Otabio. ¡Que enfadosa
que estas oy! Calla, si quieres.
Finea. Aun no habeys dexado gota.
Esperad: os linpiare.
Otabio. Pues ¿tu le linpias?
Finea. ¿Que ynporta?
Liseo. Media barba me ha quitado;
lindamente me enamora. [*aparte*]
Otabio. Que descanseys es razon.
Quiero, pues no se reporta,
llebarle de aqui a Finea.
Liseo. Tarde el descanso se cobra,
que en tal desdicha se pierde. [*aparte*]
Otabio. Aora bien: entrad vosotras,
y aderezad su apossento.
Finea. Mi cama pienso que sobra
para los dos.
Nise. ¿Tu no ves
que no estan echas las bodas?
Finea. Pues ¿que ynporta?

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Nise. Ven conmigo.
Finea. ¿Alla dentro?
Nise. Sí.
Finea. Adios. ¡Ola!
Liseo. Las del mar de mi desdicha
me anegan entre sus ondas. [*aparte*]
Otabio. Yo tanbien, hijo, me voy,
para prebenir las cosas,
que para que os desposeys
con mas aplauso me tocan.
Dios os guarde.
Liseo. No se yo
de que manera disponga
mi desbentura. ¡Ay de mi! [*aparte*]

* *Todos se van; queden Liseo y Turin.*

Turin. ¿Quieres quitarte las botas?
Liseo. No, Turin, sino la vida.
¿Ay boba tan espantosa?
Turin. Lastima me ha dado a mí,
considerando que ponga
en vn cuerpo tan hermoso
el çielo vn alma tan loca.
Liseo. Aunque estubiera cassado
por poder en causa propia,
me pudiera descassar.
La ley es llana y notoria,
pues conçertando muger
con sentido, me desposan
con vna bestia del canpo,
con vna villana tosca.
Turin. Luego ¿no te cassaras?
Liseo. ¡Mal aya la hazienda toda
que con tal pension se adquiere,
que con tal çenso se toma!
Demas que aquesta muger,

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si bien es hermosa y moza,
¿que puede parir de mi,
sino tigres, leones y onzas?

Turin. Eso es engaño; que vemos
por esperiençias y historias
mil hijos de padres sabios,
que de neçios los desonrran.

Liseo. Verdad es que Ciçeron
tubo a Marco Tulio en Roma,
que era vn caballo, vn camello.

Turin. De la misma suerte consta
que de neçios padres suele
salir vna fenis sola.

Liseo. Turin, por lo general,
y es consequenzia forzosa,
lo semejante se engendra.
Oy la palabra se ronpa,
rasganse cartas y firmas;
que ningun tesoro conpra
la libertad. Aun, si fuera
Nise . . .

Turin. ¡O que bien te reportas!
Dizen que si a vn honbre ayrado,
que colerico se arroja,
le pusiessen vn espejo,
en mirando en el la sonbra
que representa su cara,
se tienpla y desapasiona.
Assi tu, como tu gusto
miraste en su hermana hermosa,
—que el gusto es cara del alma,
pues su libertad se nonbra—
luego tenplaste la tuya.

Liseo. Bien dizes, porque ella sola
el enojo de su padre,
que, como ves, me alborota,
me puede quitar, Turin.

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Turin. ¡Que no ay que tratar de esotra?
Liseo. ¡Pues he de dexar la vida
por la muerte temerosa,
y por la noche enlutada
el sol que los çielos dora,
por los aspides las aves,
por las espinas las rosas,
y por vn demonio vn angel?
Turin. Digo que razon te sobra:
que no esta el gusto en el oro;
que son el oro y las oras
mui dibersas.
Liseo. Desde aquí
renunzio la dama boba.

Fin del primero acto de la Dama boba

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SEGUNDO ACTO DE LA DAMA BOBA

PERSONAS DEL SEGUNDO ACTO

Duardo
Laurenzio
Feniso
Lisseo
Nisse
Çelia
Clara
Finea
Pedro
Turin
Otauio
Vn maestro de danzar
Rúbrica de Lope de Vega

Acto Segundo

Duardo, Laurencio, Feniso

Feniso. En fin ha passado vn mes,
y no se cassa Lisseo.
Duardo. No sienpre muebe el desseo
el codizioso ynteres.
Laurencio. De Nise la enfermedad
ha sido causa bastante.
Feniso. Ver a Finea ignorante
tenplara su voluntad.
Laurencio. Menos lo esta que solia.
Temo que amor ha de ser
artifiçioso a enzender
piedra tan elada y fria.
Duardo. Tales milagros ha hecho
en gente rustica amor.

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Feniso. No se tendra por menor
dar alma a su rudo pecho.
Laurencio. Amor, señores, ha sido
aquel ingenio profundo,
que llaman alma del mundo,
y es el dotor que ha tenido
la catreda de las çiençias,
porque solo con amor
aprende el honbre mexor
sus diuinas diferenzias.
Assi lo sintio Platon;
esto Aristoteles dijo,
que como del çielo es hijo,
es todo contenplazion.
(El desseo de saber,
que es al honbre natural,
enseña con fuerza ygual)
Della nazio el admirarse,
y de admirarse nazio
el filosophar que dio
luz con que pudo fundarse
toda çiençia artifiçial.
Y a amor se ha de agradezer
que el desseo de saber
es al hombre natural.
Amor con fuerza suaue
dio al honbre el saber sentir,
dio leyes para viuir,
politico, honesto y graue.
Amor republicas hizo;
que la concordia nazió
de amor, con que a ser boluió
lo que la guerra desizo.
Amor dio lengua a las aves,
vistió la tierra de frutos,
y como prados enxutos,

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ronpio el mar con fuertes naues.
Amor enseño a escriuir
altos y dulçes conçetos,
como de su causa effetos;
amor enseño a vestir
al mas rudo, al mas grosero;
de la eleganzia fue amor
el maestro, el ynbentor
fue de los versos primero;
la musica se le debe,
y la pintura; pues, ¿quien
dexara de saber bien,
como sus effetos pruebe?
No dudo de que a Finea,
como ella comienze a amar,
la dexe amor de enseñar,
por ymposible que sea.

Feniso. Esta bien pensado ansí,
y su padre lleba yntento
por dicha en el cassamiento
que ame y sepa.

Duardo. Y yo de aquí,
ynfamando amores locos,
en linpio vengo a sacar,
que pocos deben de amar
en lugar que saben pocos.

Feniso. ¡Linda maliçia!

Laurencio. Estremada.

Feniso. Difiçil cosa es saber.

Laurencio. Si; pero façil creher
que sabe el que poco o nada.

Feniso. ¡Que diuino entendimiento
tiene Nise!

Duardo. Çelestial.

Feniso. ¿Como, siendo neçio el mal,
ha tenido atreuimiento

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para hazerle estos agrabios,
de tal yngenio despreçios?

Laurencio. Porque de sufrir a neçios
suelen enfermar los sabios.

Duardo. Ella viene.

Feniso. Y con razon
se alegra quanto la mira.

[*Salgan*] *Nise y Çelia*

Nise. Mucho la historia me admira. [*a Celia*]

Celia. Amores pienso que son,
fundados en el dinero.

Nise. Nunca fundo su balor
sobre dineros amor,
que busca el alma primero.

Duardo. Señora, a vuestra salud
oy quantas cosas os ven
dan alegre parabien,
y tienen vida y quietud;
que como vuestra virtud
era el sol que se la dió,
mientras el mal le eclipso,
tanbien lo estuuieron ellas;
que hasta ver vuestras estrellas
fortuna el tiempo corrio.
Mas como la primavera
sale con pies de marfil,
y el vario velo sutil
tiende en la verde ribera;
corre el agua lisongera,
y estan riñendo las flores
sobre tomar las colores.
Assi vos salis, trocando
el triste tiempo, y senbrando
en canpos de almas, amores.

Feniso. Ya se rien estas fuentes,

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y son perlas las que fueron
lagrimas, con que sintieron
esas estrellas ausentes;
y a las aues sus corrientes
hazen instrumentos claros
con que quieren çelebraros.
Todo se antiçipa a veros,
y todo yntenta ofrezeros
con lo que puede alegraros.
Pues si con veros hazeys
tales effetos agora,
donde no ay alma, señora,
mas de la que vos poneys,
en mi ¿que muestras hareys,
que señales de alegria
este venturoso dia,
despues de tantos enojos,
siendo vos sol de mis ojos,
siendo vos alma en la mia?

Laurencio. A estar sin vida lleg[u]e
el tiempo que no os serui;
que fue lo mas que senti,
aunque sin mi culpa fue.
Yo vuestros males pase,
como cuerpo que animais;
vos mouimiento me days;
yo soy instrumento vuestro,
que en mi vida y salud muestro
todo lo que vos passays.
Parabien me den a mi
de la salud que ay en vos,
pues que pasamos los dos
el mismo mal en que os ví;
solamente os offendí,
aunque la disculpa os muestro,
en que este mal que fue nuestro,

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solo tenerle debia,
no vos, que soys alma mia;
yo si, que soy cuerpo vuestro.

Nise. Pienso que de oposiçion
me days los tres parabien.

Laurencio. Y es bien, pues lo soys por quien
viuen los que vuestros son.

Nise. Diuertios, por mi vida,
cortandome algunas flores
los dos, pues con sus colores
la diferenzia os conuida
deste jardin, porque quiero
hablar a Laurenzio vn poco.

Duardo. Quien ama y sufre, o es loco,
o neçio.

Feniso. Tal premio espero.

Duardo. No son vanos mis reçelos.

Feniso. Ella le quiere.

Duardo. Yo hare
vn ramillete de fee,
pero sembrado de çelos.

[*Entrense Feniso y Duardo*]

Laurencio. Ya se han ydo. ¡Podre yo,
Nise, con mis brazos darte
parabien de tu salud?

Nise. Desbia, fingido, façil,
lisongero, engañador,
loco, inconstante, mudable
honbre, que en vn mes de ausençia,
—que bien mereze llamarse
ausenzia la enfermedad—
el pensamiento mudaste.
Pero mal dixe en vn mes,
porque puedes disculparte
con que crehiste mi muerte,

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y si mi muerte pensaste,
con graçioso sentimiento
pagaste el amor que sabes,
mudando el tuyo en Finea.

Laurencio. ¿Que dizes?

Nise. Pero bien hazes:
tu eres pobre, tu discreto,
ella rica y ygnorante;
buscaste lo que no tienes,
y lo que tienes dexaste.
Discrezion tienes, y en mi
la que çelebrauas antes
dexas con mucha razon;
que dos yngenios yguales
no conozen superior.
Y ¿por dicha, ymaginaste
que quisiera yo el ynperio
que a los honbres debe darse?
El oro que no tenias,
tenerle soliçitaste
enamorando a Finea.

Laurencio. Escucha.

Nise. ¿Que he de escucharte?

Laurencio. ¿Quien te ha dicho que yo he sido
en vn mes tan inconstante?

Nise. ¿Parezete poco vn mes?
Yo te disculpo, no hables;
que la luna esta en el çielo
sin intereses mortales,
y en vn mes, y aun algo menos,
esta creziente y menguante.
Tu en la tierra, y de Madrid,
donde ay tantos vendabales
de ynteresses en los honbres,
no fue milagro mudarte.
Dile, Çelia, lo que has visto.

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Celia. Ya, Laurenzio, no te espantes,
de que Nise, mi señora,
desta manera te trate.
Yo se que has dicho a Finea
requiebros.
Laurencio. ¡Que me lebantes,
Çelia, tales testimonios!
Celia. Tu sabes que son verdades;
y no solo tu a mi dueño
yngratamente pagaste,
pero tu Pedro, el que tiene
de tus secretos las llabes,
ama a Clara tiernamente.
¿Quieres que mas te declare?
Laurencio. Tus çelos han sido, Çelia,
y quieres que yo los pag[u]e.
¿Pedro a Clara, aquella boba?
Nise. Laurenzio, si le enseñaste,
¿por que te afrentas de aquello
en que de çiego no caes?
Astrologo me parezes;
que sienpre de agenos males,
sin reparar en los suyos,
largos pronosticos hazen.
¡Que bien enpleas tu ingenio!
"De Nise confieso el talle,
mas no es solo el esterior
el que obliga a los que saben."
¡O quien os oyera juntos!
Debeys de hablar en romanzes,
porque vn discreto y vn neçio
(hablando son-sonantes
al fin? tendreys correspondenzia)
no pueden ser consonantes.
¡Ay, Laurencio, que buen pago
de fee y amor tan notable!

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Bien dizen, què a los amigos
prueba la cama y la carzel.
Yo enferme de mis tristezas,
y de no verte ni hablarte,
sangraronme muchas vezes.
¡Bien me alegraste la sangre!
Por regalos tuyos tube
mudanzas, trayçiones, fraudes,
pero, pues tan duros fueron,
di que me diste diamantes.
Aora bien: esto cesso.

Laurencio. Oye, aguarda.

Nise. ¿Que te aguarde?
Pretende tu rica boba,
aunque yo hare que se casse
mas presto que tu lo piensas.

Laurencio. Señora . . .

* *Entre Liseo, y asga Laurenzio a Nisse*

Liseo. Esperaua tarde
los dessengaños; mas ya
no quiere amor que me engañe. [*aparte*]

Nise. ¡Suelta!

Laurencio. No quiero.

Liseo. ¿Que es esto?

Nise. Dize Laurenzio que rasg[u]e
vnos versos que me dio
de çierta dama ynorante,
y yo digo que no quiero.

Laurencio. Tu podra ser que lo alcanzes
de Nisse. Ruegalo tu.

Liseo. Si algo tengo que rogarte,
haz algo por mis memorias,
y rasga lo que tu sabes.

Nise. Dexadme los dos. [*Vayanse Nise y Celia*]

Laurencio. ¡Que ayrada!

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Liseo. Yo me espanto que te trate
con estos rigores Nisse.
Laurencio. Pues, Lisseo, no te espantes:
que es defeto en los discretos
tal vez el no ser afables.
Liseo. ¿Tienes que hazer?
Laurencio. Poco o nada.
Liseo. Pues bamonos esta tarde
por el Prado arriba.
Laurencio. Vamos
dondequiera que tu mandes.
Liseo. Detras de los Recoletos
quiero hablarte.
Laurencio. Si el hablarme
no es con las lenguas que dizen,
sino con lenguas que hazen,
aunque me espanto que sea,
dexare cauallo y pajes.
Liseo. Bien puedes. [*Entrese*]
Laurencio. Yo voy tras ti.
¡Que çeloso y que arrogante!
Finea es boba, y, sin duda,
de haberle contado, naze,
mis amores y papeles.
Ya para consejo es tarde;
que deudas y desafios
a que los honrrados salen,
para tranpas se dilatan,
y no es bien que se dilaten. [*Vayase*]

* *Rúbrica de Lope de Vega*

[*Salgan*] *vn Maestro de danzar, y Finea.*

Maestro. ¿Tan presto se cansa?
Finea. Sí.
Y no quiero danzar mas.
Maestro. Como no danza a conpas,
hase enfadado de sí.

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Finea. Por poco diera de oçicos
saltando; enfadada vengo.
¿Soy yo urraca que andar tengo
por cassa dando salticos?
Vn paso, otro contrapaso,
floretas, otra floreta . . .
¡Que locura!
Maestro. ¡Que ynperfeta
cossa, en vn hermoso vasso
poner la naturaleza
licor de vn alma tan ruda!
Con que yo salgo de duda
que no es alma la belleza. [*aparte*]
Finea. Maestro . . .
Maestro. ¿Señora mia?
Finea. Trae mañana vn tanboril.
Maestro. Esse es instrumento vil,
aunque de mucha alegria.
Finea. Que soy mas afizionada
al cascabel, os confiesso.
Maestro. Es mui de caballos esso.
Finea. Hazed vos lo que me agrada,
que no es mucha rustiqueza
el trahellos en los pies.
Harto peor pienso que es
trahellos en la cabeza.
Maestro. Quiero seguirle el humor. [*aparte*]
Yo hare lo que me mandays.
Finea. Yd danzando quando os bays.
Maestro. Yo os agradezco el fabor,
pero llebare tras mi
mucha gente.
Finea. Vn pastelero,
vn sastre, y vn çapatero
¿lleban la gente tras si?

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Maestro. No: pero tan poco ellos
por la calle haziendo van
sus officios.
Finea. ¿No podran,
si quieren?
Maestro. Podran hazellos;
(y yo no quiero danzar.
[*Finea.*] Pues no entreys aqui.
Maestro. No hare,
ni en mi vida bolvere.)
y yo no quiero danzar.
Finea. Pues no entreys aqui.
Maestro. No hare.
Finea. Ni quiero andar en vn pie,
ni dar bueltas ni saltar.
Maestro. Ni yo enseñar las que sueñan
disparates atrevidos.
Finea. No ynporta; que los maridos
son los que mexor enseñan.
Maestro. ¿Han visto la mentecata?
Finea. ¿Que es mentecata, villano?
Maestro. Señora, tened la mano.
Es vna dama que trata
con grauedad y rigor
a quien la sirbe.
Finea. ¿Eso es?
Maestro. Puesto que buelbe despues
con mas blandura y amor.
Finea. ¿Es eso cierto?
Maestro. ¿Pues no?
Finea. Yo os juro, aunque nunca ingrata,
que no ay mayor mentecata
en todo el mundo que yo.
Maestro. El creher es cortesia:
adios, que soy mui cortes.

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* *Vayase, y entre Clara*

Clara. ¿Danzaste?

Finea. ¿Ya no lo ves?
Persig[u]enme todo el dia
con leer, con escriuir,
con danzar, y todo es nada;
solo Laurenzio me agrada.

Clara. ¿Como te podre deçir
vna desgracia notable?

Finea. Hablando; porque no ay cosa
de deçir dificultosa
a muger que viua y hable.

Clara. Dormir en dia de fiesta
¿es malo?

Finea. Pienso que no;
aunque si Adan se durmio,
buena costilla le cuesta.

Clara. Pues si naçio la muger
de vna dormida costilla,
que duerma no es marauilla.

Finea. Agora vengo a entender,
solo con esa aduertenzia,
porque se andan tras nosotras
los hombres, y en vnas y otras
hazen tanta diligenzia;
que si aquesto no es asilla,
deben de andar a buscar
su costilla, y no ay parar
hasta topar su costilla.

Clara. Luego si para el que amô
vn año y dos, harto bien
le diran los que le ven,
que su costilla topô.

Finea. A lo menos los cassados.

Clara. Sabia estas.

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Finea. Aprendo ya;
que me enseña amor quiza
con liçiones de cuidados.
Clara. Boluiendo al cuento, Laurenzio
me dio vn papel para tí.
Pusseme a ylar. ¡Ay de mi,
quanto proboca el silenzio!
Meti en el copo el papel,
y como ylaua al candil,
y es la estopa tan sutil,
aprendiose el copo en el.
Cabezas ay disculpadas
quando duermen sin cogines,
y sueños como rozines,
que vienen con cabezadas.
Apenas el copo ardio,
quando, puesta en el de pies,
me chamusque, ya lo ves.
Finea. ¿Y el papel?
Clara. Libre quedô,
como el santo de Paxares.
Sobraron estos renglones
en que hallaras mas razones
que en mi cabeza aladares.
Finea. ¿Y no se podran leer?
Clara. Toma y lee.
Finea. Yo se poco.
Clara. Dios libre de vn fuego loco
la estopa de la muger.

Entre Otabio

Otabio. Yo pienso que me canso en enseñarla,
porque es querer labrar con bidro vn porfido;
ni el danzar ni el leer aprender puede,
aunque esta menos ruda que solia.

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Finea. ¡O padre mentecato y generoso,
bien seas venido!
Otabio. ¿Como mentecato?
Finea. Aqui el maestro de danzar me dixo
que era yo mentecata, y enojeme;
mas el me respondio que este vocablo
significaua vna muger que riñe,
y luego buelbe con amor notable,
y como vienes tu riñendo agora,
y has de mostrarme amor en brebe rato,
quise tanbien llamarte mentecato.
Otabio. Pues hija, no crehays a todas gentes,
ni digais esse nonbre; que no es justo.
Finea. No lo hare mas. Mas diga, señor padre,
¿sabe leer?
Otabio. ¿Pues esso me preguntas?
Finea. Tome por vida suya, y este lea.
Otabio. ¿Este papel?
Finea. Si, padre.
Otabio. Oye, Finea.

Lea ansi

Agradezco mucho la merzed que me has echo, aunque toda esta noche la he passado con poco sosiego, pensando en tu hermosura.

Finea. ¿No ay mas?
Otabio. No ay mas; que esta mui justamente
quemado lo demas. ¿Quien te le ha dado?
Finea. Laurenzio, aquel discreto caballero
de la academia de mi hermana Nise,
que dize que me quiere con estremo.
Otabio. De su ignoranzia mi desdicha temo.
Esto truxo a mi casa el ser discreta
Nise, el galan, el musico, el poeta,
el lindo, el que se preçia de oloroso,
el afeytado, el loco, y el oçioso. [*aparte*]

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¿Hate passado mas con este, acaso?
Finea. Ayer, en la escalera, al primer paso
me dio vn abrazo.
Otabio. ¡En buenos pasos anda
mi pobre honor por vna y otra vanda!
La discreta con neçios en conçetos,
y la boba en amores con discretos.
A esta no ay llebarla por castigo,
y mas, que lo podra entender su esposo. [*aparte*]
Hija, sabed que estoy mui enojado.
No os dexeys abrazar. ¿Entendeys, hija?
Finea. Si, señor padre; y çierto que me pesa,
aunque me parezio mui bien entonzes.
Otabio. Solo vuestro marido ha de ser digno
desos abrazos.

✱ *Entre Turin*

Turin. En tu busca vengo.
Otabio. ¿De que es la prisa tanta?
Turin. De que al canpo
van a matarse mi señor Lisseo
y Laurenzio, ese hidalgo marquesote,
que desbaneze a Nise con sonetos.
Otabio. ¿Que ynporta que los padres sean discretos,
si les falta a los hijos la obedienzia?
Liseo habra entendido la inprudençia
deste Laurenzio atreuidillo y loco,
y que sirbe a su esposa.—¡Caso estraño!
¿Por donde fueron?
Turin. Van, si no me engaño,
haçia los Recoletos Agustinos.
Otabio. Pues ven tras mi. ¡Que estraños desatinos!

✱ *Vayanse Otabio y Turin*

Clara. Pareze que se ha enojado
tu padre.

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Finea. ¿Que puedo hazer?
Clara. ¿Por que le diste a leer
el papel?
Finea. Ya me ha pesado.
Clara. Ya no puedes proseguir
la voluntad de Laurenzio.
Finea. Clara, no la diferenzio
con el dexar de viuir.
Yo no entiendo como ha sido
desde que el honbre me hablo,
porque si es que siento yo,
el me ha llebado el sentido.
Si duermo, sueño con el,
si como, le estoy pensando,
y si bebo, estoy mirando
en agua la ymagen del.
¿No has visto de que manera
muestra el espejo a quien mira
su rostro, que vna mentira
le haze forma verdadera?
Pues lo mismo en vidro miro
que el cristal me representa.
Clara. A tus palabras atenta,
de tus mudanzas me admiro.
Pareze que te transformas
en otra.
Finea. En otro diras.
Clara. Es maestro con quien mas
para aprender te conformas.
Finea. Con todo esso sere
obediente al padre mio;
fuera de que es desbarío
quebrar la palabra y fee.
Clara. Yo hare lo mismo.
Finea. No ynpidas
el camino que llebauas.

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Clara. ¿No ves que amê porque amauas,
y oluidare porque oluidas?
Finea. Harto me pessa de amalle,
pero a ver mi daño vengo,
aunque sospecho que tengo
de oluidarme de oluidalle.

Vayanse, y entren Lisseo y Laurenzio.

Laurencio. Antes, Lisseo, de sacar la espada,
quiero saber la causa que os obliga.
Liseo. Pues bien sera que la razon os diga.
Laurencio. Lisseo, si son çelos de Finea,
mientras no se que vuestra esposa sea,
bien puedo pretender, pues fui primero.
Liseo. Disimulays, a fee de caballero;
pues tan lexos llebays el pensamiento
de amar vna muger tan inorante.
Laurencio. Antes de que la quiera no os espante;
que soy tan pobre como bien nazido,
y quiero sustentarme con el dote.
Y que lo diga ansi, no os alborote,
pues que vos, dilatando el casamiento,
haueys dado mas fuerzas a mi yntento;
y porque, quando llegan obligadas
a desnudarse en canpo las espadas,
se han de tratar verdades llanamente;
que es honbre vil quien en el canpo miente.
Liseo. (Y) ¿luego no quereys bien a Nise?
Laurencio. A Nise
yo no puedo negar que no la quise,
mas su dote seran diez mil ducados,
y de quarenta a diez, ya beys, van treynta.
Y pase de los diez a los quarenta.
Liseo. Siendo esso ansi, como de bos lo creo,
estad seguro que xamas Lisseo
os quite la esperanza de Finea;

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que aunque no es la ventura de la fea,
sera de la ygnorante la ventura,
que asi Dios me la de, que no la quiero,
pues desde que la vi por Nise muero.

Laurencio. ¿Por Nise?

Liseo. Si, por Dios.

Laurencio. Pues vuestra es Nise,
y con la antiguedad que yo la quise,
yo os doy sus esperanzas y fabores.
Mis desseos os doy, y mis amores,
mis ansias, mis serenos, mis desbelos,
mis versos, mis sospechas, y mis çelos.
Entrad con esta rumfla, y dalde pique;
que no hara mucho en que de vos se pique.

Liseo. Aunque con cartas tripuladas jueg[u]e,
açeto la merzed, señor Laurenzio,
que yo soy rico, y conprare mi gusto.
Nise es discreta, yo no quiero el oro;
hazienda tengo, su belleza adoro.

Laurencio. Hazeys mui bien, que yo, que soy tan pobre,
el oro soliçito que me sobre;
que aunque de entendimiento lo es Finea,
yo quiero que en mi casa alhaja sea.
¿No estan las escrituras de vna renta
en vn caxon de vn escritorio, y rinden
aquello que se come todo el año;
no esta vna casa principal tan firme
como de piedra, al fin, yeso y ladrillo,
y renta mil ducados a su dueño?
Pues yo hare cuenta que es Finea vna cassa,
vna escritura, vn çenso, y vna viña,
y serame vna renta con vasquiña.
Demas, que si me quiere, a mi me basta;
que no ay mayor yngenio que ser casta.

Liseo. Yo os doy palabra de ayudaros tanto,
que venga a ser tan vuestra como creo.

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Laurencio. Y yo con Nise hare, por Dios, Lisseo,
lo que vereys.
Liseo. Pues demonos las manos
de amigos, no fingidos cortesanos,
sino como si fueramos de Greçia,
adonde tanto el amistad se preçia.
Laurencio. Yo sere vuestro Pilades.
Liseo. Yo Orestes.

* *Entre Otabio y Turin*

Otabio. ¿Son estos?
Turin. Ellos son.
Otabio. ¿Y esto es pendenzia?
Turin. Conozieron de lexos tu pressenzia.
Otabio. Caballeros . . .
Liseo. Señor, seays bienvenido.
Otabio. ¿Que hazeys aqui?
Liseo. Como Laurenzio ha sido
tan grande amigo mio desde el dia
que vine a vuestra cassa, o a la mia,
venimonos a ver el canpo solos,
tratando nuestras cossas ygualmente.
Otabio. Desa amistad me huelgo estrañamente.
Aqui vine a vn jardin de vn grande amigo,
y me holgare de que bolbays conmigo.
Liseo. Sera para los dos merzed notable.
Laurencio. Vamos aconpañaros y seruiros.
Otabio. Turin, ¿por que razon me has engañado?
Turin. Porque deben de haber disimulado,
y porque, en fin, las mas de las pendenzias
mueren por madurar; que a no ser esto,
no hubiera mundo ya.
Otabio. Pues di, ¿tan presto
se pudo remediar?
Turin. ¿Que mas remedio
de no reñir, que estar la vida en medio?

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* [*Vayanse, y salgan*] *Nise y Finea.* *

Nise. De suerte te has engreydo,
que te voy desconoziendo.
Finea. De que eso digas me ofendo.
Yo soy la que sienpre he sido.
Nise. Yo te vi menos discreta.
Finea. Y yo mas segura a tí.
Nise. ¿Quien te va trocando ansí?
¿Quien te da liçion secreta?
Otra memoria es la tuya.
¿Tomaste la anacardina? *
Finea. Ni de Ana ni Catalina
he tomado liçion suya.
Aquella que ser solia
soy, porque solo e mudado
vn poco de mas cuidado.
Nise. ¿No sabes que es prenda mia
Laurenzio?
Finea. ¿Quien te enpeño
a Laurenzio?
Nise. Amor.
Finea. ¿A fee?
Pues yo le desenpeñe,
y el mismo amor me le dio.
Nise. Quitarete dos mil vidas,
boba dichosa.
Finea. No creas
que si a Laurenzio desseas,
de Laurenzio te diuidas.
En mi vida supe mas
de lo que el me ha dicho a mi.
Esso se, y eso aprendí.
Nise. Mui aprobechada estas.
Mas de oy mas no ha de pasarte
por el pensamiento.
Finea. ¿Quien?

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Nise. Laurenzio.
Finea. Dizes mui bien;
no bolberas a quexarte.
Nise. Si los ojos pusso en ti,
quitelos luego.
Finea. Que sea
como tu quieres.
Nise. Finea,
dexame a Laurenzio a mi;
marido tienes.
Finea. Yo creo
que no riñamos las dos.
Nise. Quedate con Dios.
Finea. Adios.

* *Vayase Nise, y entre Laurenzio.*

¡En que confussion me veo!
¿Ay muger mas desdichada?
Todos dan en perseguirme.
Laurencio. Detente en vn punto firme,
Fortuna veloz y ayrada,
que ya pareze que quieres
ayudar mi pretension.
¡O que gallarda ocasion! [*aparte*]
¿Eres tu, mi bien?
Finea. No esperes,
Laurenzio, verme xamas.
Todos me riñen por tí.
Laurencio. Pues ¿que te han dicho de mi?
Finea. Esso agora lo sabras.
¿Donde esta mi pensamiento?
Laurencio. ¿Tu pensamiento?
Finea. Si.
Laurencio. En tí:
porque si estuuiera en mi,
yo estuuiera mas contento.

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Finea. ¿Vesle tu?
Laurencio. Yo no, xamas.
Finea. Mi hermana me dixo aqui,
que no has de passarme a mi
por el pensamiento mas.
Por esso alla te desbia,
y no me passes por el.
Laurencio. Piensa que yo estoy en el,
y hecharme fuera querria. [*aparte*]
Finea. Tras esto dize, que en mi
pusiste los ojos.
Laurencio. Dize
verdad; no lo contradize
el alma que viue en tí.
Finea. Pues tu me has de quitar luego
los ojos que me pusiste.
Laurencio. ¿Como, si en amor consiste?
Finea. Que me los quites, te ruego,
con ese lienzo de aqui,
si yo los tengo en mis ojos.
Laurencio. No mas: çessen los enojos.
Finea. ¿No estan en mis ojos?
Laurencio. Sí.
Finea. Pues linpia y quita los tuyos;
que no han de estar en los mios.
Laurencio. ¡Que graçiosos desbarios!
Finea. Ponlos a Nise en los suyos.
Laurencio. Ya te linpio con el lienzo.
Finea. ¿Quitastelos?
Laurencio. ¿No lo ves?
Finea. Laurenzio, no se los des;
que a sentir penas comienzo.
Pues mas ay; que el padre mio
brabamente se ha enojado
del abrazo que me has dado.
Laurencio. Mas ¿que ay otro desbario? [*aparte*]

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Finea. Tanbien me le has de quitar.
No ha de reñirme por esto.
Laurencio. ¿Como ha de ser?
Finea. Siendo presto.
¿No sabes desabrazar?
Laurencio. El brazo derecho alçe,
—tienes razon, ya me acuerdo—
y agora alçare el izquierdo,
y el abrazo desaré.
Finea. ¿Estoy ya desabrazada?
Laurencio. ¿No lo ves?

✱ *Nise entre*

Nise. Y yo tanbien.
Finea. Huelgome, Nise, tan bien,
que ya no me diras nada;
ya Laurençio no me passa
por el pensamiento a mí;
ya los ojos le boluí,
pues que contigo se cassa.
En el lienzo los llebo,
y ya me ha desabrazado.
Laurencio. Tu sabras lo que ha passado
con harta risa.
Nise. Aqui no:
bamos los dos al jardin;
que tengo bien que riñamos.
Laurencio. Donde tu quisieres bamos.

✱ *Vayanse Laurenzio y Nise*

Finea. Ella se le lleba en fin.
¿Que es esto que me da pena
de que se baya con el?
Estoy por yrme tras el.
¿Que es esto que me enagena
de mi propia libertad?

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No me hallo sin Laurenzio.
Mi padre es este; silenzio,
callad, lengua; ojos, hablad.

Otabio entre

Otabio. ¿Adonde esta tu esposo?
Finea. Yo pensaua
que lo primero en viendome que hizieras,
fuera saber de mi si te obedezco.
Otabio. Pues ¿eso a que proposito?
Finea. ¿Enojado
no me dixiste aqui que era mal echo
abrazar a Laurenzio? Pues agora
que me desabrazasse le he rogado,
y el abrazo passado me ha quitado.
Otabio. ¿Ay cosa semejante? Pues di, bestia,
¿otra vez le abrazauas?
Finea. Que no es eso:
fue la primera vez alçado el brazo
derecho de Laurenzio aquel abrazo,
y agora lebanto, que bien me acuerdo,
porque fuesse al rebes, el brazo yzquierdo.
Luego desabrazada estoy agora.
Otabio. Quando pienso que sabe, mas ygnora.
Ello es querer hazer lo que no quiso
naturaleza. [*aparte*]
Finea. Diga, señor padre,
¿como llaman aquello que se siente,
quando se va con otro lo que se ama?
Otabio. Esse agrauio de amor çelos se llama.
Finea. ¿Çelos?
Otabio. Pues ¿no lo ves que son sus hijos?
Finea. El padre puede dar mil regozijos,
y es mui onbre de bien; mas desdichado
en que tan malos hijos ha criado.
Otabio. Luz va tiniendo ya pienso; que bien pienso,

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que si amor la enseñase, aprenderia. [*aparte*]

Finea. ¿Con que se quita el mal de çelosia?

Otabio. Con desenamorarse, si ay agrabio,
que es el remedio mas prudente y sabio;
que mientras ay amor ha de haber çelos,
pension que dieron a este bien los çielos.
¿Adonde Nise esta?

Finea. Junto a la fuente.
Con Laurenzio se fue.

Otabio. ¡Cansada cosa!
Aprenda normala a hablar su prosa;
dexesse de sonetos y canziones.
Alla voy a rronperles las razones.

Vayase

Finea. ¿Por quien en el mundo passa
esto que passa por mi?
¿Que vi denantes? ¿Que vi
que assi me enciende y me abrasa?
Çelos dize el padre mio
que son. ¡Braba enfermedad!

Entre Laurenzio

Laurencio. Huyendo su autoridad,
de enojarle me desbio,
aunque en parte le agradezco
que estorbasse los enojos
de Nisse. Aqui estan los ojos
a cuyos rayos me ofrezco. [*aparte*]
Señora . . .

Finea. Estoy por no hablarte.
¿Como te fuiste con Nise?

Laurencio. No me fui porque yo quise.

Finea. Pues ¿por que?

Laurencio. Por no enojarte.

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Finea. Pesame si no te veo,
y en viendote ya querria
que te fuesses, y a porfía
anda el temor y el desseo.
Yo estoy çelosa de tí;
que ya se lo que son çelos,
que su duro nonbre ¡ay çielos!
me dixo mi padre aqui.
Mas tanbien me dio el remedio.
Laurencio. ¿Qual es?
Finea. Desenamorarme;
porque podre sosegarme,
quitando el amor de en medio.
Laurencio. Pues ¿esso como ha de ser?
Finea. El que me puso el amor
me le quitara mexor.
Laurencio. Vn remedio suele haber.
Finea. ¿Qual?
Laurencio. Los que vienen aqui
al remedio ayudaran.

* *Entren Pedro, Duardo y Feniso*

Pedro. Finea y Laurenzio estan
juntos.
Feniso. Y el fuera de sí.
Laurencio. Seays los tres vien benidos
a la ocasion mas gallarda
que se me pudo ofrezer.
Y pues de los dos el alma
a sola Nise discreta
ynclina las esperanzas,
oyd lo que con Finea
para mi remedio passa.
Duardo. En esta cassa pareze,
segun por los ayres andas,
que te ha dado echizos Çirçe.

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Nunca sales desta cassa.
Laurencio. Yo voy con mi pensamiento,
haziendo vna rica traza
para hazer oro de alquimia.
Pedro. La salud y el tiempo gastas.
Ygual seria, señor,
cansarte, pues todo cansa
de pretender ynposibles.
Laurencio. Calla, necio.
Pedro. El nonbre basta,
para no callar xamas;
que nunca los neçios callan.
Laurencio. Aguardadme mientras hablo
a Finea.
Duardo. Parte.
Laurencio. Hablaua,
Finea hermosa, a los tres,
para el remedio que aguardas.
Finea. Quitame presto el amor
que con sus çelos me mata.
Laurencio. Si dizes delante destos
como me das la palabra
de ser mi esposa y muger,
todos los çelos se acaban.
Finea. ¿Eso no mas? Yo lo hare.
Laurencio. Pues tu misma a los tres llama.
**Finea.* Feniso, Duardo, Pedro . . .
Los Tres. Señora . . .
Finea. Yo doy palabra
de ser esposa y muger
de Laurenzio.
Duardo. ¡Cosa estraña!
Laurencio. ¿Soys testigos desto?
Los Tres. Si.
Laurencio. Pues haz cuenta que estas sana
del amor y de los çelos
que tanta pena te daban.

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Finea. Dios te lo pag[u]e, Laurenzio.
Laurencio. Venid los tres a mi casa;
que tengo vn notario allí.
Feniso. Pues ¿con Finea te cassas?
Laurencio. Si, Feniso.
Feniso. ¿Y Nise bella?
Laurencio. Troque discrezion por plata.

* [*Vayanse Laurenzio, Feniso, Duardo y Pedro, y*] *quede Finea sola, y entren Nise y Otabio*

Nise. Hablando estaua con el
cossas de poca inportanzia.
Otabio. Mira, hija, que estas cosas
mas desonor que onor causan.
Nise. Es vn onesto mançebo
que de buenas letras trata,
y tengole por maestro.
Otabio. No era tan blanco en Granada
Juan Latino, que la hija
de vn Beyntiquatro enseñaua;
y siendo negro y esclauo,
porque fue su madre esclaua
del claro duque de Seso,
honor de España y de Ytalia,
se vino a cassar con ella:
que gramatica estudiaua,
y la enseño a conjugar
en llegando al *amo, amas;*
que asi llama el matrimonio
el latin.
Nise. Deso me guarda
ser tu hija.
Finea. ¿Murmurays
de mis cosas?
Otabio. ¿Aqui estaua
esta loca?

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Finea. Ya no es tiempo
de reñirme.
Otabio. ¿Quien te habla?
¿Quien te riñe?
Finea. Nise y tu.
Pues sepan que agora acaba
de quitarme el amor todo
Laurenzio, como la palma.
Otabio. Ay alguna boberia. [*aparte*]
Finea. Dixome que se quitaua
el amor con que le diese
de su muger la palabra,
y delante de testigos
se la he dado, y estoy sana
del amor y de los çelos.
Otabio. Esto es cosa temeraria.
Esta, Nise, ha de quitarme
la vida.
Nise. ¿Palabra dabas
de muger a ningun onbre?
¿No sabes que estas cassada?
Finea. Para quitarme el amor
¿que ynporta?
Otabio. No entre en mi casa
Laurenzio mas.
Nise. Es error,
porque Laurenzio la engaña;
que el y Liseo lo dizen
no mas de para enseñarla.
Otabio. Desa manera yo callo.
Finea. ¡O! pues con esso nos tapa
la boca . . .
Otabio. Vente conmigo.
Finea. ¿Adonde?
Otabio. Donde te aguarda
vn notario.

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Finea. Bamos.
Otabio. Ven.
¡Que descanso de mis canas! [*aparte*]

✻ [*Vayanse Otabio y Finea*]

Nise sola

Nise. Hame contado Laurenzio
que han tomado aquesta traza
Lisseo y el, para ver
si aquella rudeza labran,
y no me pareze mal.

✻ *Lisseo entre*

Liseo. ¿Hate contado mis ansias
Laurenzio, discreta Nise?
Nise. ¿Que me dizes? ¿Sueñas o hablas?
Liseo. Palabra me dio Laurenzio
de ayudar mis esperanzas,
viendo que las pongo en tí.
Nise. Pienso que de hablar te cansas
con tu espossa, o que se enbota
en la dureza que labras
el cuchillo de tu gusto,
y para bolber a hablarla,
quieres darle vn filo en mi.
Liseo. Verdades son las que trata
contigo mi amor, no burlas.
Nise. ¿Estas loco?
Liseo. Quien pensaua
cassarse con quien lo era,
de pensarlo ha dado causa;
yo he mudado pensamiento.
Nise. ¡Que neçedad, que ynconstanzia,
que locura, error, trayzion
a mi padre, y a mi hermana!
Yd en buen ora, Lisseo.

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Liseo. ¿Desa manera me pagas
tan desatinado amor?
Nisc. Pues si es desatino, basta.

✠ *Entre Laurenzio*

Laurencio. Hablando estan los dos solos.
Si Liseo se declara,
Nise ha de saber tanbien
que mis lisonjas la engañan.
Creo que me ha visto ya. [*aparte*]
Nise. ¡O gloria de mi esperanza!

✠ *Nise dize como que habla con Lisseo*

Liseo. ¿Yo vuestra gloria, señora?
Nise. Aunque dizen que me tratas
con trayzion, yo no lo creo;
que no lo consiente el alma.
Liseo. ¿Trayzion, Nise? Si en mi vida
mostrare amor a tu hermana,
me mate vn rayo del çielo.
Laurencio. Es conmigo con quien habla
Nise, y presume Liseo
que le requiebra y regala. [*aparte*]
Nise. Quierome quitar de aqui,
que con tal fuerza me engaña
amor, que dire locuras.
Liseo. No os bays, ¡O Nise gallarda!
que despues de los fabores
quedara sin vida el alma.
Nise. Dexadme passar . . . [*Entrese Nise*]
Liseo. ¿Aquí
estauas a mis espaldas?
Laurencio. Agora entre.
Liseo. Luego a tí
te hablaua, y te requebraua,
aunque me miraua a mí
aquella discreta yngrata.

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Laurencio. No tengas pena: las piedras
ablanda el curso del agua.
Yo sabre hazer que esta noche
puedas en mi nonbre hablarla.
Esta es discreta, Lisseo;
no podras, si no la engañas,
quitalla del pensamiento
el ynposible que aguarda;
porque yo soy de Finea.
Liseo. Si mi remedio no trazas,
cuentame loco de amor.
Laurencio. Dexame el remedio, y calla;
porque burlar vn discreto,
es la vitoria mas alta.

Fin del segundo acto de la Dama boba
Rúbrica de Lope de Vega

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TERCERO ACTO DE LA DAMA BOBA

Rúbrica de Lope de Vega

LOS QUE HABLAN EN EL TERCERO ACTO

Finea
Clara
Nise.
Liseo
Pedro
Laurenzio
Turin
Misseno
Duardo
Fenisso
Çelia
Otabio
Los Musicos

Rúbrica de Lope de Vega

ACTO TERCERO

Finea sola

[*Finea*] ¡Amor, diuina inuenzion
de conseruar la belleza
de nuestra naturaleza,
o accidente, o eleccion!
Estraños effetos son
los que de tu çiençia nazen,
pues las tinieblas desazen,
pues hazen hablar los mudos,
pues los ingenios mas rudos
sabios y discretos hazen.
No ha dos messes que viuia

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a las bestias tan ygual,
que aun el alma razional
pareze que no tenia.
Con el animal sentia,
y crezia con la planta;
la razon diuina y santa
estaua eclipsada en mi,
hasta que en tus rayos vi,
a cuyo sol se lebanta.
Tu desataste y ronpiste
la escuridad de mi ingenio,
tu fuiste el diuino genio
que me enseñaste, y me diste
la luz con que me pusiste
el nuebo ser en que estoy.
Mil graçias, amor, te doy,
pues me enseñaste tan bien,
que dizen quantos me ven
que tan diferente soy.
A pura ymaginazion
de la fuerza de vn desseo,
en los palaçios me veo
de la diuina razon.
¡Tanto la contenplazion
de vn bien pudo lebantarme!
Ya puedes del grado onrrarme,
dandome a Laurenzio, amor,
con quien pudiste mexor
enamorada enseñarme.

* [*Salga*] *Clara*

Clara. En grande co[n]uersaçion
estan de tu entendimiento.
Finea. Huelgome que este contento
mi padre en esta ocasion.
Clara. Hablando esta con Miseno

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de como lees, escriues
y danzas; dize que viues
con otra alma en cuerpo ageno.
Atribuyele al amor
de Lisseo este milagro.
Finea. En otras aras consagro
mis botos, Clara, mexor.
Laurenzio ha sido el maestro.
Clara. Como Pedro lo fue mio.
Finea. De verlos hablar me rio
en este milagro nuestro.
Gran fuerza tiene el amor,
catredatico diuino.

✠ [*Salgan*] *Miseno y Otauio*

Miseno. Yo pienso que es el camino
de su remedio mexor.
Y ya, pues habeys llegado
a ver con entendimiento
a Finea, que es contento
nunca de vos esperado,
a Nise podeys cassar
con este mozo gallardo.
Otabio. Vos solamente a Duardo
pudierades abonar.
Mozuelo me parezia
destos que se desbanezen,
a quien agora enloquezen
la arroganzia y la poesia.
No son graçias de marido
sonetos; Nise es tentada
de academica endiosada
que a casa los ha trahido.
¿Quien le mete a vna muger
con Petrarca y Garçilaso,
siendo su Virgilio y Taso

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ylar, labrar y coser?
Ayer sus librillos vi,
papeles y escritos varios;
pense que debozionarios,
y desta suerte lehí:
Historia de dos amantes,
sacada de lengua griega;
Rimas de Lope de Vega,
Galatea de Çerbantes,
el Camoes de Lisboa,
los Pastores de Belen,
Comedias de don Guillen
de Castro, Liras de Ochoa,
Canzion que Luis Velez dijo
en la Academia del duque
de Pastrana, Obras de Luque,
Cartas de don Juan de Arguijo,
cien Sonetos de Liñan,
Obras de Herrera el diuino,
el Libro del Peregrino,
y el Picaro de Aleman.
Mas que os canso, por mi vida;
que se los quise quemar.

Miseno. Cassalda, y vereysla estar
ocupada y diuertida
en el parir y el criar.

Otabio. ¡Que gentiles deboçiones!
Si Duardo haze canziones,
bien los podemos cassar.

Miseno. Es poeta caballero;
no temays: hara por gusto
versos.

Otabio. Con mucho disgusto
los de Nise considero.
Temo, y en razon lo fundo,
si en esto da, que ha de haber

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vn don Quixote muger
que de que reyr al mundo.
✱ *Entren Lisseo y Nise* [*y Turin*]
Liseo. Tratasme con tal desden,
que pienso que he de apelar
adonde sepan tratar
mis obligaziones bien.
Pues aduierte, Nise bella,
que Finea ya es sagrado;
que vn amor tan desdeñado
puede hallar remedio en ella.
Tu desden que ymagine
que pudiera ser menor,
creze al passo de mi amor,
medra al lado de mi fee.
Y su corto entendimiento
ha llegado a tal mudanza,
que puede dar esperanza
a mi loco pensamiento.
Pues, Nise, tratame bien,
o de Finea el fabor
sera sala, en que mi amor
apele de tu desden.
Nise. Lisseo, el hazerme fieros
fuera bien considerado,
quando yo te hubiera amado.
Liseo. Los nobles y caballeros
como yo se han de estimar,
no lo yndigno de querer.
Nise. El amor se ha de tener
adonde se puede hallar;
que como no es eleccion,
sino solo vn accidente,
tienese donde se siente,
no donde fuera razon.
El amor no es calidad,

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sino estrellas que conçiertan
las voluntades que açiertan
a ser vna voluntad.

Liseo. Esso, señora, no es justo,
y no lo digo con zelos;
que pongays culpa a los çielos
de la baxeza del gusto.
A lo que se haze mal,
no es bien dezir: "fue mi estrella."

Nise. Yo no pongo culpa en ella,
ni en el curso çelestial,
porque Laurenzio es vn hombre
tan hidalgo y caballero
que puede honrrar . . .

Liseo. Paso.

Nise. Quiero
que reberençieys su nombre.

Liseo. A no estar tan cerca Otabio . . .

Otabio. ¡O Liseo!

Liseo. ¡O mi señor!

Nise. ¡Que se ha de tener amor
por fuerza, notable agrabio! [*aparte*]

Entre Çelia

Celia. El maestro de danzar
a las dos llama a lizion.

Otabio. El viene a buena ocasion.
Baya vn criado a llamar
los musicos, porque vea
Misseno a lo que ha llegado
Finea.

Liseo. Amor, engañado,
oy bolbereys a Finea;
que muchas vezes amor,
disfrazado en la benganza,
haze vna justa mudanza

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desde vn desden a vn fabor. [*aparte*]

Celia. Los musicos y el venian.

✽ *Entren los musicos*

Otabio. Mui bien venidos seays.

Liseo. Oy, pensamientos, vengays
los agrauios que os hazian. [*aparte*]

Otabio. Nise y Finea . . .

Nise. Señor . . .

[*Otabio.*] Baya aqui, por vida mia,
el bayle del otro dia.

Liseo. Todo es mudanzas amor. [*aparte*]

Otabio, Miseno, y Liseo se sienten; los musicos canten, y las dos baylen ansí:

[I]

Amor, cansado de ver
tanto ynteres en las damas,
y que por desnudo y pobre,
ninguna fabor le daua,
passose a las Yndias,
vendio el alxaua,
que mas quiere doblones,
que vidas y almas.
Trato en las Yndias Amor
no en joyas, sedas, y olandas,
sino en ser sutil terzero
de villetes y de cartas.
Bolbio de las Yndias
con oro y plata;
que el Amor bien vestido
rinde las damas.
Passeo la Corte Amor
con mil cadenas y vandas.

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Las damas, como le vian,
desta manera le hablan:

¿De do viene, de do viene?
Viene de Panama—

[II]

¿De do viene el caballero?
Viene de Panama—
Tranzelin en el sombrero,
Viene de Panama—
cadenita de oro al cuello,
Viene de Panama—
en los brazos el grig[u]iesco,
Viene de Panama—
las ligas con rapazejos,
Viene de Panama—
çapatos al uso nuebo,
Viene de Panama—
sotanilla a lo turquesco.
Viene de Panama—

¿De do viene, de do viene?
Viene de Panama—

[III]

¿De do viene el hijo de algo?
Viene de Panama—
Corto cuello, y puños largos,
Viene de Panama—
la daga en vanda colgando,
Viene de Panama—
guante de anbar adobado,
Viene de Panama—
gran jugador del vocablo,
Viene de Panama—

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no da dinero, y da manos,
Viene de Panama—
enfadoso y mal criado;
Viene de Panama—
es Amor, llamase Yndiano,
Viene de Panama—
es chapeton castellano,
Viene de Panama—
en criollo disfrazado.
Viene de Panama—

¿De do viene, de do viene?
Viene de Panama—

[IV]

¡O que bien pareze Amor
con las cadenas y galas!
que solo el dar enamora,
porque es çifra de las graçias.
Niñas, donzellas, y viejas
van a buscarle a su casa,
mas ynportunas que moscas,
en viendo que ay miel de plata.
Sobre qual le ha de querer,
de viuos çelos se abrasan,
y al rededor de su puerta
vnas tras otras le cantan:

¡Dexa las auellanicas, moro!
Que yo me las vareare—

[V]

El Amor se ha buelto godo:
Que yo me las vareare—
puños largos, cuello corto,
Que yo me las vareare—

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sotanilla, y liga de oro,
Que yo me las vareare—
sonbrero, y çapato romo,
Que yo me las vareare—
manga ancha, calzon angosto.
Que yo me las vareare—
El habla mucho, y da poco,
Que yo me las vareare—
es viejo, y dize que es mozo,
Que yo me las vareare—
es cobarde y matamoros.
Que yo me las vareare—
Ya se descubrio los ojos.
Que yo me las vareare—
¡Amor loco, y amor loco!
Que yo me las vareare—
¡Yo por vos, y vos por otro!
Que yo me las vareare—

¡Dexa las auellanicas, moro!
Que yo me las vareare.—

Miseno. ¡Gallardamente, por çierto!
Dad graçias al çielo, Otauio,
que os satisfizo el agrauio.
Otabio. Hagamos este conçierto
de Duardo con Finea.
Hijas, yo tengo que hablaros.
Finea. Yo naçi para agradaros.
Otabio. ¿Quien ay que mi dicha crea?

* *Entrense todos, y queden alli Lisseo y Turin*

Liseo. Oye, Turin . . .
Turin. ¿Que me quieres?
Liseo. Quierote comunicar
vn nuebo gusto.

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Turin. Si es dar
sobre tu amor parezeres,
busca vn letrado de amor.
Liseo. Yo he mudado parezer.
Turin. A ser dexar de querer
a Nise, fuera el mexor.
Liseo. El mismo; porque Finea
me ha de vengar de su agrabio.
Turin. No te tengo por tan sabio,
que tal discrezion te crea.
Liseo. De nuebo quiero tratar
mi cassamiento; alla voy.
Turin. De tu parezer estoy.
Liseo. Oy me tengo de vengar.
Turin. Nunca ha de ser el (de) casarse
por vengarse de vn desden;
que nunca se caso bien
quien se casso por vengarse.
Porque es gallarda Finea,
y porque el seso cobro,
—pues de Nise no se yo
que tan entendida sea—
sera bien cassarte luego.
Liseo. Misseno ha venido aqui;
algo tratan contra mi.
Turin. Que lo mires bien, te ruego.
Liseo. No ay mas; a pedirla voy.
✠ [*Vayase Lisseo*]

Turin. El çielo tus passos guie,
y del error te desbie
en que yo por Çelia estoy.
¡Que enamore amor vn onbre
como yo! Amor desatina.
¡Que vna ninfa de cozina,
para blasson de su nonbre

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ponga: "Aqui murio Turin,
entre sartenes y cazos!"

✠ [*Salgan*] *Laurenzio y Pedro.*

Laurencio. Todo es poner enbarazos,
para que no lleg[u]e al fin.
Pedro. Habla baxo, que ay escuchas.
Laurencio. ¡O Turin!
Turin. Señor Laurenzio . . .
Laurencio. ¿Tanta quietud y silenzio?
Turin. Ay obligaziones muchas
para callar vn discreto,
y yo mui discreto soy.
Laurencio. ¿Que ay de Liseo?
Turin. A eso voy:
fuese a casar.
Pedro. Buen secreto.
Turin. Esta tan enamorado
de la señora Finea,
si no es que venganza sea
de Nise, que me ha jurado,
que luego se ha de cassar;
y es ydo a pedirla a Otabio.
Laurencio. Podre yo llamarme a agrabio.
Turin. Pues ¿el os puede agrabiar?
Laurencio. ¿Las palabras suelen darse
para no cumplirlas?
Turin. No.
Laurencio. De no casarse la dio.
Turin. El no la quiebra en casarse.
Laurencio. ¿Como?
Turin. Porque el no se cassa
con la que solia ser,
sino con otra muger.
Laurencio. ¿Como es otra?
Turin. Porque pasa

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del no saber al saber,
y con saber le obligo.
¿Mandays otra cosa?

Laurencio. No.

[*Turin.*] Pues adios. [*vayase Turin*]

Laurencio. ¿Que puedo hazer?
¡Ay Pedro! Lo que temi,
y tenia sospechado
del yngenio que ha mostrado
Finea se cunple aqui.
Como la ha visto Lisseo
tan discreta, la afiçion
ha puesto en la discrezion.

Pedro. Y en el oro algun desseo.
Cansole la boberia;
la discrezion le animô.

Entre Finea

Finea. ¡Clara, Laurenzio, me dio
nuebas de tanta alegria!
Luego a mi padre dexe,
y aunque ella me lo callara,
yo tengo quien me auisara,
que es el alma que te vee
por mil vidros y cristales,
por donde quiera que vas,
porque en mis ojos estas
con memorias inmortales.
Todo este grande lugar
tiene colgado de espejos
mi amor, juntos y parejos,
para poderte mirar.
Si buelbo el rostro alli, veo
tu ymagen; si a estotra parte,
tanbien; y ansi viene a darte
nombre de sol mi desseo;

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que en quantos espejos mira
y fuentes de pura plata,
su bello rostro retrata,
y su luz diuina espira.
Laurencio. ¡Ay Finea! ¡A Dios pluguiera
que nunca tu entendimiento
llegara, como ha llegado,
a la mudanza que veo!
Neçio me tubo seguro,
y sospechoso discreto,
porque yo no te queria
para pedirte consejo.
¿Que libro esperaua yo
de tus manos? ¿En que pleyto
hauias xamas de hazerme
ynformaçion en derecho?
Ynoçente te queria,
porque vna muger cordero
es tusson de su marido,
que puede traherla al pecho.
Todas habeys lo que basta;
para cassada, a lo menos,
no ay muger nezia en el mundo,
porque el no hablar no es deffeto.
Hable la dama en la rexa,
escriua, diga concetos
en el coche, en el estrado,
de amor, de engaños, de çelos;
pero la casada sepa
de su familia el gobierno,
porque el mas discreto hablar
no es sancto como el silenzio.
Mira el daño que me vino
de transformarse tu ingenio,
pues va a pedirte, ¡ay de mi!
para su muger Lisseo.

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Ya dexa a Nise, tu hermana;
el se cassa, yo soy muerto.
¡Nunca plega a Dios hablaras!
Finea. ¿De que me culpas, Laurenzio?
A pura ymaginaçion
del alto mereçimiento
de tus prendas aprendí
el que tu dizes que tengo.
Por hablarte supe hablar,
venzida de tus requiebros;
por leer en tus papeles,
libros diffiçiles leo;
para responderte escriuo.
No he tenido otro maestro
que amor, amor me ha enseñado.
Tu eres la çiençia que aprendo.
¿De que te quexas de mi?
Laurencio. De mi desdicha me quexo.
Pero, pues ya sabes tanto,
dame, señora, vn remedio.
Finea. El remedio es façil.
Laurencio. ¿Como?
Finea. Si, porque mi rudo ingenio,
que todos aborrezian,
se ha transformado en discreto,
Liseo me quiere bien,
con bolber a ser tan neçio
como primero le tube,
me aborrezera Lisseo.
Laurencio. ¿Pues sabras fingirte boba?
Finea. Si; que lo fui mucho tiempo,
y el lugar donde se naze
saben andarle los çiegos.
Demas desto, las mugeres
naturaleza tenemos
tan pronta para fingir,

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o con amor, o con miedo,
que antes de nazer fingimos.
Laurencio. ¿Antes de nazer?
Finea. Yo pienso
que en tu vida lo has oydo.
Escucha.
Laurencio. Ya escucho atento.
Finea. Quando estamos en el bientre
de nuestras madres, hazemos
entender a nuestros padres,
para engañar sus desseos,
que somos hijos varones,
y assi veras que contentos
acuden a sus antojos
con amores, con requiebros.
Y esperando el mayorazgo
tras tantos regalos hechos,
sale vna hembra que corta
la esperanza del suceso.
Segun esto, si pensaron
que era varon, y henbra vieron,
antes de nazer fingimos.
Laurencio. Es euidente argumento.
Pero yo vere si sabes
hazer, Finea, tan presto
mudanza de estremos tales.
Finea. Passo; que viene Lisseo.
Laurencio. Alli me voy a esconder.
Finea. Ve presto.
Laurencio. Sig[u]eme, Pedro.
Pedro. En muchos peligros andas.
Laurencio. Tal estoy, que no los siento.

✠ [*Escondense Laurencio y Pedro*] *Entre Lisseo con Turin*

Liseo. En fin queda conzertado.
Turin. En fin estaua del çielo
que fuesse tu esposa.

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Liseo. Aqui
esta mi primero dueño. [*aparte*]
¿No sabeys, señora mia,
como ha tratado Misseno
cassar a Duardo y Nisse,
y como yo tanbien quiero
que se hagan nuestras bodas
con las suyas?
Finea. No lo creo;
que Nise ha dicho a mi,
que esta cassada en secreto
con vos.
Liseo. ¿Conmigo?
Finea. No se,
si erades vos, o Oliberos.
¿Quien sois vos?
Liseo. ¿Ay tal mudanza?
Finea. ¿Quien dezis? que no me acuerdo.
Y si mudanza os pareze,
¿como no veys que en el çielo
cada mes ay nuebas lunas?
Liseo. ¡Valgame el çielo! ¿Que es esto?
Turin. ¿Si le buelbe el mal passado?
Finea. Pues deçidme: si tenemos
luna nueba cada mes,
¿adonde estan? ¿que se han echo
las viejas de tantos años?
¿Daysos por venzido?
Liseo. Temo
que era locura su mal. [*aparte*]
Finea. Guardanlas para remiendos
de las que salen menguadas.
Veys ay que soys vn nezio.
Liseo. Señora, mucho me admiro
de que ayer tan alto yngenio
mostrassedes.

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Finea. Pues, señor,
agora ha llegado al vuestro;
que la mayor discrezion
es acomodarse al tiempo.
Liseo. Eso dixo el mayor sabio.
Pedro. Y esto escucha el mayor neçio. [*escondido*]
Liseo. Quitado me habeys el gusto.
Finea. No he tocado a vos, por çierto;
mirad que se habra caydo.
Liseo. ¡Linda ventura tenemos!
Pidole a Otabio a Finea,
y quando a dezirle vengo
el cassamiento tratado,
hallo que a su ser se ha buelto. [*aparte*]
Bolbed, mi señora, en vos,
considerando que os quiero
por mi dueño para sienpre.
Finea. ¿Por mi dueña, maxadero?
Liseo. ¿Assi tratays vn esclauo
que os da el alma?
Finea. ¿Como es esso?
Liseo. Que os doy el alma.
Finea. ¿Que es alma?
Liseo. ¿Alma? El gouierno del cuerpo.
Finea. ¿Como es vn alma?
Liseo. Señora,
como filosopho puedo
difinirla, no pintarla.
Finea. ¿No es alma la que en el pesso
le pintan a san Mig[u]el?
Liseo. Tanbien a vn angel ponemos
alas y cuerpo, y, en fin,
es vn espiritu bello.
Finea. ¿Hablan las almas?
Liseo. Las almas
obran por los instrumentos,

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por los sentidos y partes
de que se organiza el cuerpo.
Finea. ¿Longaniza come el alma?
Turin. ¿En que te cansas?
Liseo. No puedo
pensar, sino que es locura.
Turin. Pocas vezes de los neçios
se hazen los locos, señor.
Liseo. ¿Pues de quien?
Turin. De los discretos;
porque de diuersas causas
nazen effetos diuersos.
Liseo. ¡Ay Turin! Buelbome a Nise.
Mas quiero el entendimiento,
que toda la voluntad.
Señora, pues mi desseo,
que era de daros el alma,
no pudo tener (en) effeto,
quedad con Dios.
Finea. Soy medrosa
de las almas, porque temo
que de tres que andan pintadas
puede ser la del ynfierno.
La noche de los diffuntos
no saco de puro miedo
la cabeza de la ropa.
Turin. Ella es loca sobre neçio,
que es la peor guarnizion.
Liseo. Deçirlo a su padre quiero.

* *Vayanse* [*Liseo y Turin, y salgan*] *Laurenzio y Pedro*

Laurencio. ¿Puedo salir?
Finea. ¿Que te dize?
Laurencio. Que ha sido el mexor remedio
que pudiera ymaginarse.
Finea. Si; pero siento en estremo

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bolberme a boba, aun fingida.
Y pues fingida lo siento,
los que son bobos de veras
¿Como viuen?

Laurencio. No sintiendo.

Pedro. Pues si vn tonto ver pudiera
su entendimiento en vn espejo,
¿no fuera huyendo de si?
La razon de estar contentos
es aquella confianza
de tenerse por discretos.

Finea. Hablame, Laurenzio mio,
sutilmente, porque quiero
desquitarme de ser boba.

✠ *Entre Nise, y Çelia*

Nise. Sienpre Finea y Laurenzio
juntos: sin duda se tienen
amor; no es posible menos.

Celia. Yo sospecho que te engañan.

Nise. Desde aqui los escuchemos.

Laurencio. ¿Que puede, hermosa Finea,
deçirte el alma, aunque sale
de si misma, que se yguale
a lo que mi amor dessea?
Alla mis sentidos tienes:
escoge de lo sutil,
presumiendo que en abril
por amenos prados vienes.
Corta las diuersas flores,
porque en mi ymaginazion
tales los desseos son.

Nise. ¿Estos, Çelia, son amores,
o regalos de cuñado?

Celia. Regalos deben de ser,
pero no quisiera ver

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cuñado tan regalado.
Finea. ¡Ay Dios! ¡Si llegase dia
en que viesse mi esperanza
su posesion!
Laurencio. ¿Que no alcanza
vna amorosa porfia?
Pedro. Tu hermana escuchando.
Laurencio. ¡Ay çielos!
Finea. Buelbome a boba.
Laurencio. Eso ynporta.
Finea. Vete.
Nise. Esperate, reporta
los passos.
Laurencio. ¿Vendras con zelos?
Nise. Çelos son para sospechas;
trayçiones son las verdades.
Laurencio. ¡Que presto te persuades,
y de engaños te aprobechas!
¿Querras buscar ocasion
para querer a Liseo,
a quien ya tan çerca veo
de tu boda y posesion?
Bien hazes, Nise, hazes bien.
Lebantame vn testimonio,
porque deste matrimonio
a mi la culpa me den.
Y si te quieres cassar,
dexame a mi. [*Vayase*]
Nise. Bien me dexas.
Vengo a quexarme, y te quexas.
¿Aun no me dexas hablar?
Pedro. Tiene razon mi señor:
casate, y acaba ya. [*vayase*]
Nise. ¿Que es aquesto?
Celia. Que se va
Pedro con el mismo humor,

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y aqui viene bien que Pedro
es tan ruin como su amo.
Nise. Ya le aborrezco y desamo.
¡Que bien con las quexas medro!
Pero fue linda ynbenzion
antiçiparse a reñir.
Celia. Y el Pedro, ¿quien le vio yr
tan vellaco y socarron?
Nise. Y tu, que disimulando
estas la trayçion que has hecho,
lleno de engaños el pecho,
con que me estas abrassando,
pues como sirena fuiste
medio pez, medio muger,
pues de animal a saber
para mi daño veniste,
¿piensas que le has de gozar?
Finea. ¿Tu me has dado pez a mi,
ni sirena, ni yo fui
xamas contigo a la mar?
Anda, Nise; que estas loca.
Nise. ¿Que es esto?
Celia. A tonta se buelbe.
Nise. A vna cosa te resuelbe:
tanto el furor me proboca,
que el alma te he de sacar.
Finea. ¿Tienes cuenta de perdon?
Nise. Tengola de tu trayçion,
pero no de perdonar.
¿El alma piensas quitarme
en quien el alma tenia?
Dame el alma que solia,
traydora hermana, animarme.
Mucho debes de saber,
pues del alma me desalmas.
Finea. Todos me piden sus almas;

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almario debo de ser.
Toda soy hurtos y robos.
Montes ay donde no ay gente:
yo me yre a meter serpiente.
Nise. Que ya no es tiempo de bobos.
Dame el alma.

[*Entren*] *Otabio con Feniso y Duardo*

Otabio. ¿Que es aquesto?
Finea. Almas me piden a mi.
¿Soy yo purgatorio?
Nise. Si.
Finea. Pues procura salir presto.
Otabio. ¿No sabremos la ocasion
de vuestro enojo?
Finea. Querer
Nise, a fuerza de saber,
pedir lo que no es razon:
almas, sirenas, y pezes
dize que me ha dado a mi.
Otabio. ¿Hase buelto a boba?
Nise. Sí.
Otabio. Tu pienso que la enbobezes.
Finea. Ella me ha dado ocasion;
que me quita lo que es mio.
Otabio. Se ha buelto a su desbario.
Muerto soy.
Feniso. Desdichas son.
Duardo. ¿No deçian que ya estaua
con mucho seso?
Otabio. ¡Ay de mi!
Nise. Yo quiero hablar claro.
Otabio. Di.
Nise. Todo tu daño se acaua
con mandar resueltamente,
—pues como padre podras,

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y aunque en todo, en esto mas,
pues tu onor no lo consiente,—
que Laurenzio no entre aqui.

Otabio. ¿Por que?

Nise. Porque el ha causado
que esta no se aya cassado,
y que yo te enoje a ti.

Otabio. Pues eso es mui façil cosa.

Nise. Pues tu cassa en paz tendras.

✠ [*Entren*] *Pedro y Laurenzio*

Pedro. Contento, en efeto, estas.

Laurencio. Ynbenzion marauillosa.

Celia. Ya Laurenzio viene aqui.

Otabio. Laurenzio, quando labre
esta cassa, no pense
que academia institui;
ni quando a Nise criaua,
pense que para poeta,
sino que a muger perfeta
con las letras la enseñaua.
Sienpre alabe la opinion
de que la muger prudente,
con saber medianamente,
le sobra la discrezion.
No quiero mas poessias,
los sonetos se acabaron,
y las musicas çesaron;
que son ya brebes mis dias.
Por alla los podreys dar,
si os faltan telas y rasos;
que no ay tales Garzilasos
como dinero y callar.
Este venden por dos reales,
y tiene tantos sonetos
eligantes y discretos,

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que vos no los hareys tales.
Ya no habeys de entrar aqui.
Con este achaque, yd con Dios.
Laurencio. Es mui justo, como vos
me deys a mi esposa a mi.
Que vos hazeys vuestro gusto
en vuestra cassa, y es bien
que en la mia yo tanbien
haga lo que fuere justo.
Otabio. ¿Que muger os tengo yo?
Laurencio. Finea.
Otabio. ¿Estays loco?
Laurencio. Aqui
ay tres testigos del si,
que ha mas de vn mes que me dio.
Otabio. ¿Quien son?
Laurencio. Duardo, Feniso,
y Pedro.
Otabio. ¿Es esto verdad?
Feniso. Ella de su voluntad,
Otabio, darsele quiso.
Duardo. Assi es verdad.
Pedro. No bastaua
que mi señor lo dixesse.
Otabio. Que como sinple le diese
a vn hombre que la engañaua
no ha de baler. Di, Finea,
¿no eres simple?
Finea. Quando quiero.
Otabio. ¿Y quando no?
Finea. No.
Otabio. ¿Que espero?
Mas quando sinple no sea,
con Lisseo esta cassada.
A la justicia me voy.

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✱ *Vayase Otabio*

Nise. Ven, Çelia, tras el; que estoy
çelosa y desesperada.

✱ *y Nise y Celia*

Laurencio. Yd, por Dios, tras el los dos;
no me suçeda vn disgusto.
Feniso. Por vuestra amistad es justo.
Duardo. Mal echo ha sido, por Dios.
Feniso. ¿Ya hablays como despossado
de Nise?
Duardo. Piensolo ser.

✱ *y Duardo y Feniso*

Laurencio. Todo se ha hechado a perder.
Nise mi amor le ha contado.
¿Que remedio puede haber,
si a verte no puedo entrar?
Fenia. No salir.
Laurencio. ¿Donde he de estar?
Finea. ¿Yo no te sabre esconder?
Laurencio. ¿Donde?
Finea. En casa ay vn desban
famoso para esconderte.

✱ *Clara entre*

Clara . . .
Clara. Mi señora . . .
Finea. Aduierte
que mis desdichas estan
en tu mano. Con secreto
lleba a Laurenzio al desban.
Clara. ¿Y a Pedro?
Finea. Tanbien.
Clara. Galan,
camine.

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Laurencio. Yo te prometo
que voy tenblando.
Finea. ¿De que?
Pedro. Clara, en llegando la ora
de muquir, di a tu señora
que algun sustento nos de.
Clara. Otro comera peor
que tu.
Pedro. ¿Yo al desban? ¿soy gato?

✱ *Vayanse Laurenzio, Pedro, y Clara*

Finea. ¿Por que de ynposible trato
este mi publico amor?
En llegandose a saber
vna voluntad, no ay cosa
mas triste y escandalosa
para vna onrrada muger.
Lo que tiene de secreto,
eso tiene amor de gusto.

✱ *Otabio entre*

Otabio. Harelo, aunque fuera justo
poner mi enojo en effeto. [*aparte*]
Finea. ¿Vienes ya desenojado?
Otabio. Por los que me lo han pedido.
Finea. Perdon mil vezes te pido.
Otabio. ¿Y Laurenzio?
Finea. Aqui ha jurado
no entrar en la corte mas.
Otabio. ¿Adonde se fue?
Finea. A Toledo.
Otabio. Bien hizo.
Finea. No tengas miedo
que buelba a Madrid xamas.
Otabio. Hija, pues sinple naçiste,

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y por milagros de amor
dexaste el passado error,
¿como el yngenio perdiste?
Finea. ¿Que quiere, padre? A la fee,
de bobos no ay que fiar.
Otabio. Yo lo pienso remediar.
Finea. ¿Como, si el otro se fue?
Otabio. Pues te engañan façilmente
los honbres, en viendo alguno,
te has de esconder; que ninguno
te ha de ver eternamente.
Finea. Pues ¿donde?
Otabio. En parte secreta.
Finea. ¿Sera bien en vn desban,
donde los gatos estan?
¿Quieres tu que alli me meta?
Otabio. Adonde te diere gusto,
como ninguno te vea.
Finea. Pues alto, en el desban sea:
tu lo mandas, sera justo.
Y aduierte que lo has mandado.
Otabio. Vna y mil vezes.

✠ *Entren Liseo y Turin*

Liseo. Si quise
con tantas veras a Nise,
mal puedo haberla oluidado.
Finea. Hombres vienen. Àl desban,
padre, yo voy a esconderme.
Otabio. Hija, Liseo no ynporta.
Finea. Al desban, padre; ombres vienen.
Otabio. Pues ¿no ves que son de cassa?
Finea. No yerra quien obedeze.
No me ha de ver hombre mas
sino quien mi esposo fuere.

✠ *Vayase Finea*

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Liseo. Tus disgustos he sabido.
Otabio. Soy padre.
Liseo. Remedio puedes
poner en aquestas cosas.
Otabio. Ya le he puesto, con que dexen
mi cassa los que la ynquietan.
Liseo. Pues ¿de que manera?
Otabio. Fuesse
Laurenzio a Toledo ya.
Liseo. ¡Que bien has hecho!
Otabio. ¿Y tu crehes
viuir aqui sin casarte?
Porque el mismo inconuiniente
se sig[u]e de que aqui estes.
Oy haze, Lisseo, dos messes
que me trahes en palabras.
Liseo. ¡Bien mi termino agradezes!
Vengo a cassar con Finea,
forzado de mis parientes,
y hallo vna sinple muger.
¿Que la quiera, Otabio, quieres?
Otabio. Tienes razon; acabose.
Pero es linpia, hermosa, y tiene
tanto doblon que podría
doblar el marmol mas fuerte.
¿Querias quarenta mil
ducados con vna fenis?
¿Es coxa o manca Finea?
¿Es çiega? Y quando lo fuesse,
¿ay falta en naturaleza
que con oro no se afeyte?
Liseo. Dame a Nise.
Otabio. No ha dos oras
que Miseno la promete
a Duardo en nombre mio.
Y pues hablo claramente,

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hasta mañana a estas oras
te doy para que lo pienses,
porque de no te cassar,
para que en tu vida entres
por las puertas de mi cassa
que tan enfadada tienes,
haz cuenta que eres poeta.

✠ *Vayase Otabio*

Liseo. ¿Que te dize? . . .
Turin. Que te aprestes,
y con Finea te casses;
porque si beynte merezes
porque sufras vna boba,
te añaden los otros beynte.
Si te dexas de cassar,
te han de deçir mas de siete:
"¡Miren la bobada!"
Liseo. Vamos;
que mi temor se resuelbe
de no se cassar a bobas.
Turin. Que se cassa me pareze
a bobas quien sin dineros
en tanta costa se mete.
Rúbrica de Lope de Vega

✠ *Vayanse, y entren Finea y Clara*

Finea. Hasta agora bien nos va.
Clara. No ayas miedo que se entienda.
Finea. ¡O quanto a mi amada prenda
deben mis sentidos ya!
Clara. ¡Con la humildad que sè pone
en el desban!
Finea. No te espantes;
que es propia cassa de amantes,

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aunque Laurenzio perdone.
Clara. ¡Y quien no viue en desban
de quantos oy han naçido!
Finea. Algun humilde que ha sido
de los que en lo baxo estan.
Clara. En el desban viue el hombre
que se tiene por mas sabio
que Platon.
Finea. Hazele agrabio;
que fue diuino su nombre.
Clara. En el desban el que anima
a grandezas su despreçio;
en el desban mas de vn neçio
que por discreto se estima.
Finea. ¿Quieres que te diga yo
como es falta natural
de neçios no pensar mal
de si mismos?
Clara. ¿Como no?
Finea. La confianza secreta
tanto el sentido les roba,
que, quando era yo mui boba,
me tube por mui discreta.
Y como es tan semejante
el saber con la humildad,
ya que tengo habilidad,
me tengo por inorante.
Clara. En el desban viue bien
vn matador criminal,
cuya muerte natural
ninguno, o pocos la ven.
En el desban de mil modos,
y sujeto a mil desgraçias,
aquel que diziendo graçias
es desgraçiado con todos.
En el desban vna dama,

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que creyendo a quien la ynquieta,
por vn ora de discreta,
pierde mil años de fama.
En el desban vn preçiado
de lindo, y es vn cayman;
pero tienele el desban
como el espejo engañado.
En el desban el que canta
con voz de carro de bueyes,
y el que viene de Muleyes,
y a los godos se lebanta.
En el desban el que escriue
versos legos y donados,
y el que por vanos cuidados
sujeto a peligros viue.
Finalmente . . .

Finea. Espera vn poco;
que viene mi padre aqui.

* [*Entren*] *Otabio, Miseno, Duardo, Feniso*

Miseno. ¿Eso le dixiste?
Otabio. Si;
que a tal furor me proboco.
No ha de quedar ¡viue el çielo!
en mi cassa quien me enoje.
Feniso. Y es justo que se despoje
de tanto nezio mozuelo.
Otabio. Pidiome graçiosamente
que con Nise le cassase;
dixele que no pensase
en tal cosa eternamente,
y asi estoy determinado.
Miseno. Oyd; que esta aqui Finea.
Otabio. Hija, escucha.
Finea. Quando vea,

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como me lo habeys mandado,
que estays solo.

Otabio. Espera vn poco;
que te he cassado.

Clara. ¿Que nonbres
casamiento donde ay honbres?

Otabio. Luego ¿teneysme por loco?

Finea. No, padre; mas ay aqui
honbres, y voyme al desban.

Otabio. Aqui por tu bien estan.

Feniso. Vengo a que os sirbays de mí.

Finea. ¡Jesus, señor! ¿No sabeys
lo que mi padre ha mandado?

Miseno. Oye; que hemos conzertado
que os caseys.

Finea. Graçia teneys.
No ha de haber hija obediente
como yo: voyme al desban.

Miseno. Pues no es Feniso galan.

Finea. Al desban, señor pariente.

Vaya[n]se Finea [y Clara]

Duardo. ¿Como vos le habeys mandado
que de los honbres se esconda?

Otabio. No se, por Dios, que os responda.
Con ella estoy enojado,
o con mi contraria estrella.

Miseno. Ya viene Lisseo aqui.
Determinaos.

Otabio. Yo por mi,
¿que puedo dezir sin ella?

[Entren] Lisseo, Nise y Turin

Liseo. Ya que me parto de ti,
solo quiero que conozcas
lo que pierdo por quererte.

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Nise. Conozco que tu persona
mereze ser estimada,
y como mi padre agora
venga bien en que seas mio,
yo me doy por tuya toda;
que en los agrauios de amor
es la venganza gloriosa.
Liseo. ¡Ay Nisse, nunca te vieran
mis ojos, pues fuiste sola
de mayor yncendio en mi,
que fue Elena para Troya!
Vine a cassar con tu hermana,
y en viendote, Nisse hermosa,
mi libertad salteaste,
del alma preciosa joya.
Nunca mas el oro pudo
con su fuerza poderosa,
que ha derribado montañas
de costumbres generosas,
humillar mis pensamientos
a la baxeza que doran
los resplandores, que a vezes
ciegan tan altas personas.
Nise, duelete de mi,
ya que me voy.
Turin. Tienpla agora,
bella Nise, tus desdenes:
que se va amor por la posta
a la cassa del agrauio.
Nise. Turin, las lagrimas solas
de vn hombre han sido en el mundo
veneno para nosotras.
No han muerto tantas mugeres
de fuego, yerro, y ponzoña,
como de lagrimas vuestras.

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Turin. Pues mira vn honbre que llora.
¿Eres tu barbara tigre?
¿Eres pantera? ¿Eres onza?
¿Eres duende? ¿Eres lechuza?
¿Eres Çirçe? ¿Eres pandorga?
¿Qual de aquestas cosas eres,
que no estoy bien en historias?
Nise. ¿No basta dezir que estoy
rendida?

Entre Celia

Celia. Escucha, señora.
Nise. ¿Eres Celia?
Celia. Si.
Nise. ¿Que quieres?
Que ya todos se alborotan
de verte venir turbada.
Otabio. Hija, ¿que es esto?
Celia. Vna cosa
que os ha de poner cuidado.
Otabio. ¿Cuidado?
Celia. Yo vi que agora
llebaua Clara vn tabaque
con dos perdizes, dos lonjas,
dos gazapos, pan, toallas,
cuchillo, salero y bota.
Seguila, y vi que al desban
caminaba.
Otabio. Celia loca,
para la boba seria.
Feniso. ¡Que bien que comen las bobas!
Otabio. Ha dado en yrse al desban,
porque oy le dixe a la tonta
que, para que no la engañen,
en viendo vn ombre se esconda.

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Celia. Esso fuera, a no haber sido
para saberlo curiosa.
Subi tras ella, y çerro
la puerta.
Miseno. Pues bien, ¿que ynporta?
Celia. ¿No ymporta, si en aquel suelo,
como si fuera vna alfonbra,
de las que la primabera
en prados fertiles borda,
tendio vnos blancos manteles,
a quien hizieron corona
dos honbres, ella y Finea?
Otabio. ¿Honbres? ¡Buena va mi honrra!
¿Conozistelos?
Celia. No pude.
Feniso. Mira bien si se te antoja,
Çelia.
Otabio. No sera Laurenzio;
que esta en Toledo.
Duardo. Reporta
el enojo; yo y Feniso
subiremos.
Otabio. Reconozcan
la cassa que han afrentado.

Vayase Otabio.

Feniso. No suçeda alguna cossa.
Nise. No hara; que es cuerdo mi padre.
Duardo. Çierto que es diuina joya
el entendimiento.
Feniso. Sienpre
yerra, Duardo, el que ygnora.
Desto os podeys alabar,
Nise; pues en toda Europa
no tiene ygual vuestro yngenio.
Liseo. Con su hermosura conforma.

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* *Salga con la espada desnuda Otabio siguiendo a Laurenzio, Finea, Clara y Pedro*

Otabio. Mil vidas he de quitar
a quien el onor me roba.
Laurencio. Detened la espada, Otabio;
yo soy, que estoy con mi esposa.
Feniso. ¿Es Laurenzio?
Laurencio. ¿No lo veys?
Otabio. ¿Quien pudiera ser agora,
sino Laurenzio, mi ynfamia?
Finea. Pues, padre, ¿de que se enoja?
Otabio. ¡O ynfame! ¿No me dixiste
que el dueño de mi desonrra
estaua en Toledo?
Finea. Padre,
si aqueste desban se nombra
Toledo, verdad le dixe.
Alto esta, pero no ynporta;
que mas lo estaua el Alcazar
y la puente de Segobia,
y hubo juanelos que a el
subieron agua sin sogas.
El ¿no me mando esconder?
Pues suya es la culpa toda.
¡Sola en vn desban, mal año!
Ya sabe que soy medrosa.
Otabio. Cortarele aquella lengua,
rasgarele aquella boca.
Miseno. Este es casso sin remedio.
Turin. ¿Y la Clara socarrona
que llebaba los gazapos?
Clara. Mandomelo mi señora.
Miseno. Otabio, vos soys discreto;
ya sabeys que tanto monta
cortar como desatar.
Otabio. ¿Qual me aconsejays que escoja?

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Miseno. Desatar.
Otabio. Señor Feniso,
si la voluntad es obra,
reçiuid la voluntad,
y vos, Duardo, la propia;
que Finea se ha cassado,
y Nise, en fin, se conforma
con Lisseo, que me ha dicho
que la quiere y que la adora.
Feniso. Si fue, señor, su ventura,
paçiençia; que el premio gozan
de sus justas esperanzas.
Laurencio. Todo corre viento en popa.
Dare a Finea la mano.
Otabio. Dadsela, boba yngeniosa.
Liseo. Y yo a Nise.
Otabio. Vos tan bien.
Laurencio. Bien merezco esta vitoria;
pues le he dado entendimiento,
si ella me da la memoria
de quarenta mil ducados.
Pedro. Y Pedro, ¿no es bien que coma
algun guesso como perro
de la messa destas bodas?
Finea. Clara es tuya.
Turin. Y yo, ¿naçi
donde a los que nazen lloran,
y rien a los que mueren?
Nise. Çelia, que fue tu debota,
sera tu esposa, Turin.
Turin. Mi bota sera, y mi nobia.
Feniso. Vos y yo solo faltamos.
Dad aca esa mano hermosa.
Duardo. Al senado la pedid,
si nuestras faltas perdona;

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que aqui para los discretos
da fin la *Comedia boba.*

Loado sea el santisimo sacramento
Amen
En Madrid, 28 de Abril, de 1613
Lope de Vega Carpio (rúbrica)

Additions in connection with the license to act:

Vea esta comedia el secretario Thomas Grazian Dantisco, y vista, me la traiga. En Madrid, a 26 de otubre de 16 (rest illegible near the edge of the page).

Esta comedia intitulada *La Dama boba* se podra representar, reservando a la vista lo que fuera de la lectura se offreciere, y lo mismo en los cantares y entremeses y bayles. En Madrid, a 27 de 8bre 1613.

Thomas Graçian Dantisco.

Dasse lizencia para que se pueda representar esta comedia conforme a la censura. En Madrid, a 30 de otubre de 1613.

Podesse representar esta comedia intitulada *la Dama boba* con entremes y bailes honestos [y buenos?] (no date, rest illegible).

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NOTES

ACTORS AND ACTRESSES

On the actors and actresses whose names Lope himself wrote opposite the various *dramatis personae,* cf. H. A. Rennert, *The Spanish Stage in the Time of Lope de Vega* (New York, 1909). This volume contains on page 409ff. an alphabetical "List of Spanish Actors and Actresses, 1560–1680." Of the majority of them little or nothing is known. The chief names in our list are the actor Cristóbal Ortiz de Villazán, *famoso representante* (cf. Rennert, p. 545), and the actresses Jerónima de Burgos (pp. 268, 438), and María, who may have been either María de Argüello (p. 423) or the able and skillful María de Córdoba (p. 456). The latter was especially famous as a *comédienne,* and in this comedy (if she really appeared in it), had the hardest part to play, namely the title-rôle. Jerónima de Burgos, on the other hand, who played the part of Nise, was no less famous, being favored by the devotion of Lope, who wrote the *Dama boba* for her. The preservation of the manuscript may be due to this fact. Cf. La Barrera, *Nueva biografía de Lope de Vega* (Madrid, 1890), p. 271; Rennert, *The Life of Lope de Vega* (Philadelphia, 1904), pp. 172 and 244.

The first scene opens at an inn of the village of Illescas (note 4).

1. *lindas:* all editions known to us print *buenas.* Lope unquestionably abused the adjective *lindo* which occurs frequently enough on some pages to justify an apology which he printed in the dedication of *la Viuda valenciana:* "Muchos se han de oponer a tan *linda* cátedra: perdonen los críticos esta voz *linda;* que Fernando de Herrera, honor de la lengua castellana y su Colón primero, no la despreció jamás ni dejó de alabarla, como

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se ve en sus *Comentos*, etc." The reference is to: *Obras de Garcilasso de la Vega, con anotaciones* (Sevilla, 1580). Cf. also *Fernando de Herrera, controversia sobre sus anotaciones, etc.* (Sevilla, 1870), especially p. 7, ser. 1, vol. 2 of the *Bibliófilos andaluces*.

possadas: cf. also, *la Noche toledana*, I, xii:

(*el Capitán Acebedo y el Alférez Carrillo, de camino; después el huesped.*)

"*Alférez.* Buena posada.
Capitán. Y quieta.
Alférez. Mañana lo estará más. . . ."

Lope frequently places the opening of an act, or a scene, in a hostelry or inn. Cf. *el Bobo del colegio*, II, iv.

2. *chinches:* Hartzenbusch, *por buenos respetos*, we may presume, changed this word to *cuartos*.

4. *Yllescas:* The place of this scene was once a popular "half-way house" between Madrid and Toledo, and is frequently mentioned in Spanish plays. Cf. Lope, *el Ausente en el lugar*, II, i:

"Mas, por Dios, que aunque vestido
ya de camino te vea,
y a mí con esta librea
a lo flandesco lucido,
que no creo que de Illescas
has de pasar."

In the play *Entre bobos anda el juego* by Francisco de Rojas Zorrilla, the second act opens in *el mesón de Illescas*.

Covarrubias (in *Tesoro de la lengua castellana*) says, under *Illescas:* "De esta Villa hizo donacion el Rey Don Alonso, cerca de los años de mil y ciento y setenta y seis à la Santa Iglesia de Toledo, que segun parece auia buelto a ser de la Corona Real, para que los Santos patronos della alcançassen de nuestro Señor vitoria, y

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prospero sucesso de la guerra que pretendia hazer a los Moros. Oy dia (Covarrubias wrote this only a few years previous to the date of our play) està ilustrada esta Villa con el Santuario, y casa de oracion de vna Imagen de la Virgen, y Madre de Dios, que comunmente llaman nuestra Señor de Illescas." Pascual Madoz (in *Diccionario geográfico-estadístico-histórico de España,* Madrid, 1847, IX, p. 421) says: "En el santuario de Nuestra Señora de la Caridad se venera la imagen de Nuestra Señora (que es una de las que San Ildefonso tenia en su oratorio) y fué construido a espensas del pueblo por los años de 1600; fué trazado por Domenico Teotocópuli, conocido por El Greco, quien además hizo para él dos escelentes cuadros que aun se conservan en sus altares colaterales . . .; la fama de los milagros de esta imagen ha fijado en alto grado la devoción de los fieles; . . . nuestros monarcas . . . han hecho muchos regalos a esta Señora."
Although this village has lost its former prosperity, it deserves a visit today.

8. *guindas:* cf. Cervantes: *Persiles y Sigismunda,* III, xxi; edition Schevill-Bonilla, II, p. 194:
"—¿Donde vistes vos, señora—, dixo Marulo—, a mi hijo Andrea? ¿Fue en Madrid, o en Salamanca?
—No fue sino en Illescas—, dixo Ysabela—, cogiendo *guindas* la mañana de San Juan, al tiempo que alboreaua; mas, si va a dezir verdad, que es milagro que yo la diga, siempre le veo, y siempre le tengo en el alma.
—Aun bien—replicò Marulo—que esté mi hijo cogiendo guindas, y no espulgandose, que es mas propio de los estudiantes." Cf. also Covarrubias, under *guindas.*

mentiras: "travelers' yarns"; the reader will recall the Spanish saying, *de lucngas vías, luengas mentiras;* there are many scenes or episodes in Spanish drama and fiction, in which we find travelers of every rank and

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station exchanging their experiences, both true and otherwise. Inns would be especially suitable for such scenes.

17. *medidas:* "Se llama assimismo la cinta, que se corta igual à la altura de la imagen ò estatua de algun Santo, en que se suele estampar su figura, y las letras de su nombre con plata ù oro. Usase por devoción."—*Diccionario de Autoridades.* Bartolomé de Villalba y Estaña, in *el Pelegrino curioso,* printed in the *Sociedad de Bibliófilos Españoles,* Madrid, 1886 tells us how pious pilgrims were wont to buy these *medidas:* "Despues de haber cumplido con lo que es de esencia en la pelegrinacion, y *haber tomado medidas* de imagenes que allí dan, el Pelegrino se despidió de aquellos padres etc." This refers to *Nuestra Señora de la Peña de Francia, casa devotisima,* I, p. 280.

19. *Ymagenes: Alonso, mozo de muchos amos* (cf. el Doctor Jerónimo de Alcalá Yáñez y Rivera: *El Donado hablador,* I, chap. 5) tells us: "Llegué con no pequeña pesadumbre a Illescas, y sin irme a meson de puro devoto me fui derecho a visitar el sagrado santuario de tanta estima, y con mucha razon tan famoso en toda Castilla, de *la sagrada imagen* de la Madre de Dios, Señora nuestra. Adoré en aquel suntuoso templo de la Caridad a la Emperatriz de los cielos, consideré sus riquezas, visité su grandioso hospital, remedio de tantos pobres necesitados del favor humano; y habiéndome encomendado al Señor y a su divina providencia, salí a buscar un pedazo de pan."

25. *postas:* "Los cauallos que de publico están en los caminos cosarios para correr en ellos, y caminar con presteza . . . . Dixeronse postas por estar expuestas, y prevenidas para qualquier hora y tiempo. Los cosarios que las corren se llaman correos: los que guian con ellas Postillones."—Covarrubias.

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—"Ay Paula! mi bien se va.
¿Estará *en las postas* ya?"

"Carlos se fué: yo vi pasar *las postas*"

"Con dolor picó *la posta,*
de suerte que pasó cual suele el rayo,
que apenas de la vista se percibe."
—Lope: *el Ausente en el lugar,* II, ix, xiii.

Por la posta has also acquired the meaning "without delay," "post-haste":

—"Pues pierdan, Celia, el pesar;
que *por la posta* en un coche
conmigo entonces vendrán."
—Alarcón: *las Paredes oyen,* I, xi.

Cf. also below, verses 890, 904.

39. *nonbre:* Lope also writes *nombre* (49); *hambre* (41) and *fianbre* (44) as rime words merely represent in their different spelling a very common inconsistency in all of Lope's autograph manuscripts.

44. *tozino fianbre:* "fiambre, quasi friambre, la carne que despues de asada, o cozida, se come fria, manjar que el estomago le abraça muy mal."—*Covarrubias.* This may account for Turin's statement, verse 38: ay a quien pesa de oyr su nonbre.

50. *vna hermosa caxa:* a box of some conserve, possibly of quince. "Algunas mercaderias ay, las quales se venden en sus caxas; y assi dezimos: caxa de confitura, caxa de diacitron, etc."—Covarrubias.

"*Giron.* ¿Tienes algo que me dar,
para que pueda llevar
alguna consolación?
Elvira. Cajas de conserva ricas,
y una bota de azahar."
—Lope: *Servir a Señor discreto,* II, iii.

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Cf. Cervantes: *el Rufian dichoso: Comedias;* edition Schevill-Bonilla, II, p. 35, vs. 27; the entremés *la Guarda cuidadosa:* "Dile una destas caxas de carne de membrillo, muy grande etc."; the entremés, *el Vizcaino fingido,* which speaks of "una caxa de conserva." In verse 954, below, the word may be found again.

53. *liziones:* here means "principles"; Covarrubias under *leer* has: "letura: lo que comunmente se le, y en escuelas significa materia; *leccion,* lo mismo, y la *doctrina* del maestro."

56–8. *las damas . . . diuinas:*

—"Yo no imagino que están
desa suerte las mujeres,
sino todas cristalinas,
como vn vidro trasparentes."

—Lope: *el Perro del hortelano,* I, xii.

The idea that women are frail, "as brittle as glass" is common to all the writers of the Golden Age. In his *Novela del curioso impertinente* Cervantes states: "Quiero dezirte vnos versos que se me han venido a la memoria, que los ohi en vna comedia moderna, que me parece que hazen al proposito de lo que vamos tratando. Aconsejaua vn prudente viejo a otro padre de vna donzella, que la recogiesse, guardasse y encerasse. Y entre otras razones le dixo estas:

—"Es de vidrio la muger
pero no se ha de prouar,
si se puede o no quebrar,
porque todo podria ser.
Y es mas facil el quebrarse;
y no es cordura ponerse
a peligro de romperse
lo que no puede soldarse. etc."

—*Don Quixote,* I, xxxiii, fol. 189.

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64. *xalea:* "Jalea, vale el çumo, o el licor del membrillo, o de otra cosa de que se haze conserua, la qual trauan, y congelan de modo, que queda transparente, y vale tanto como cosa elada, de el nombre Toscano giallo, por yelo."—Covarrubias.

. . ."Yo se hacer
rica conserva y *jalea,*
con que darte de comer."
—Lope: *Servir a Señor discreto,* III, xxv.

66. *con dos puntos en el ayre:* The printed versions all read *con tres puntos en el aire.* I have found no passage to illustrate this use of *puntos.* My learned colleague, Professor F. O. Reed suggests that the phrase may be taken from the card-player's terminology and mean: she will get along a whole week (and more, that is, with several *points to spare*) on sugar; or, *with two stitches loose.*

86. *estribos de palo:* "Hay tres diferencias de *estribos.* De medio celemín o media luna de hierro que usan los vaqueros; son para la guerra los mejores, porque guardan más el pie . . . . La segunda es *de palo* de la misma hechura, todos cerrados. . . . La tercera, y más galana es de los marinos, de hierro, de la hechura ordinaria" (from Tapia y Salcedo· *Exercicios de la Gineta*) quoted by Leguina, in his *Glosario de voces de Armería* (Madrid, 1912), p. 466.

88. *merienda:* "en rigor vale lo que se comia al medio dia, que era poca cosa, esperando comer de proposito à la cena: y assi se dixo merienda quasi meridiana, o antes quasi merenda, porque se daua despues de auer trabajado, quando ya se merecia." (Covarrubias)

106. *Es Madrid vna talega de piezas:* Even Sancho Panza thought the comparison of human beings with chess pieces a trifle old.

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"Braua comparacion,—dixo Sancho—, aunque no tan nueua, que yo no la aya oydo muchas y diuersas vezes, como aquella del juego del axedrez, que mientras dura el juego, cada pieça tiene su particular oficio, y en acabandose el juego, todas se mezclan, juntan y barajan, y dan con ellas en vna bolsa, que es como dar con la vida en la sepultura.

—Cada dia, Sancho—, dixo don Quixote—, te vas haziendo menos simple, y mas discreto."

—*Don Quixote,* II, cap. 12, f. 41.

Lope had used the comparison before:

"Bueno vengo desta vez
con la máscara fingida;
bien parece que esta vida
es un juego de ajedrez.
¡Oh cómo es mudable y vana!
Y échase en esto de ver,
que una pieza blanca ayer
puede ser negra mañana."

—*los Locos de Valencia,* II, xiv.

142. *a gentiles vistas voy:* for this use of *vistas* compare the following passages:

"*Alejandro.* . . . luego quiero
pedir licencia para verla.
Autilio. En todo
tendremos el cuidado necessario.
Alejandro. Si en estas vistas tengo buena estrella,
¿quién casó con muger tan rica y bella?"

—Lope: *las Flores de Don Juan,* III, vii.

Also:

"Pues hoy serán las *vistas,* y amor trace
que se concluya, pues os viene al justo."

—Lope: *Quien ama no haga fieros,* I, vi.

This word belongs to a stereotyped social vocabulary, with the special meaning of "first formal interview";

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it generally refers to the first interview and formal exchange of promise of marriage between lovers. Cf. also Vélez Guevara: *el Diablo cojuelo, tranco* II, for *vistas* in the sense of "garments for a bride," pp. 22 and 244 of Señor Bonilla's admirable edition (*Bibliófilos madrileños,* Madrid, 1910).

180. *basilisco:* the modern reader learns with interest and amusement that Lope and his contemporaries really believed in this fabled creature. Many of the *Miscelánéas* of the sixteenth century tell all about its dangerous qualities; Covarrubias treats it seriously in his *Tesoro,* presumably because it was heresy to doubt anything stated by Pliny in his *Natural History.* Pero Mexia in his *Silva de varia lection,* II, xxxix says:
"Otras cosas tienen esta oculta virtud [habla de propiedades secretas] en sola vna parte de si proprias: como . . . el basilisco que tiene ponçoña solamente en los ojos, que mata con su vista." It is hard to see what the poetic *conceptistas* of those days would have done without the basilisk. The dramatists bring him into the dialogue frequently. Compare, for example:

Rey. ¿Qué más hechizos que ver?
Don Manrique. Luego ¿basilisco ha sido?
Rey. No; porque es su condicion
matar mirando, y morir
si le miran.
Lope: *La Corona merecida* I, vi.

This legendary creature has fortunately become extinct in modern poetry. An interesting article on the basilisk in Spanish folklore may be found in *Folklore Español: Biblioteca de las tradiciones populares españolas* (Madrid, 1884) III, pp. 13–83. (Ant. Machado y Álvarez).

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185. Lope does not indicate any scenes in his manuscript. We are now in Madrid in the house of Octavio, presumably in the chief living room of the house.

210. mas me *pudre* y martiriza: a popular usage: "*Pudreme,* sobre todo, hallar tan continua blasfemia en lenguas de quienes apenas pueden ser cauallos, quanto mas caualleros." Christóual Suárez de Figueroa: *el Passagero* (Madrid, 1617); reprinted in 1914 in the series *Bibliófilos españoles;* cf. p. 277, also 81. "Por Dios, señor nuestro amo,—replicô Sancho,—que vuessa merced se quexa de bien pocas cosas. ¿A que diablos *se pudre* de que yo me sirua de mi hazienda . . .?

—*Don Quixote,* II, xlii, f. 163r.

216–40. In connection with this whole passage the modern reader must take into account that in Lope's day men were inclined to concede to women only a very retired and unobtrusive place, whether at home or in society. They must be virtuous above all; intelligence was of secondary importance. "Miren los padres las obligaciones que tienen, quiten las ocasiones, consideren de sí lo que murmuran de los otros, y vean cuanto mejor sería que sus mugeres, hermanas e hijas aprendiesen muchos puntos de aguja, y no muchos tonos de guitarra: *bien gobernar y no mucho bailar,* que de no saber las mugeres andar por los rincones de sus casas, nace ir a hacer mudanzas a las agenas."—*Guzmán de Alfarache,* parte 2*a*, libro 1°, cap. 2.

"Puede un hombre situar su reputación en letras, en armas, en gobierno y en virtud. Pero la mujer en sola la virtud puede fundar su honor; porque ni ellas son menester para letras, ni para jugar las armas ni salir con ellas al enemigo, ni para gobierno que pase de remendar unas mantillas a sus criaturas, y dar unas

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sopillas a los gatos de casa; y si más hacen, es meterse en la jurisdicción de sus maridos y dueños."—Gaspar Lucas Hidalgo: *Diálogos de apacible entretenimiento,* III, cap. 3.

"Propio de la muger es oir y obedecer al marido, en cuya potestad se halla; mas ha de ser tratandola ni como a cabeça ni como a pies, sino como a la parte y lado de donde fue formada, que fue de vn medio, y medio cercano al coraçon" . . . (p. 213). "Su mas perfeta hermosura es la verguenza, puesto que la corporal mas superior, en poco espacio de tiempo, o por breue enfermedad se pierde. . . . Afirma san Geronimo serle al hombre concedido por diuersas vias don particular para adquirir honra, fama y nombre: a vnos con letras, a otros con armas, a muchos con diferentes artes; mas a la muger solamente se concedio hazerse en el mundo eterna con la verguença, honesta y casta." (p. 271)—*El Passagero, op. cit.* These commonplace teachings repeat the gist of what may be found in many a contemporary sermon, and in their last analysis go back to the doctrines of the great church fathers themselves.

231. *enseñar:* the MS., *anseñar.*

254. *Otabio:* the MS. has *Ma,* for the usual *Ota.*

259. *que le falta* [*a*] *Miseno:* a is often mechanically omitted when another vowel (generally *a*), precedes or follows; cf. Cervantes: "no madrugamos a dar memoriales, ni acompañar magnates."—*la Gitanilla* (first edition); "dexo mudos a los dos amigos que escuchado la auian, especialmente Avendaño" . . .—*la ilustre Fregona* (first edition); "el no salio, boluile a esperar, boluio a no salir, y boluiose acostar."—*Don Quixote,* II, cap. 17, f. 63r. "Yo me obligo con ella cercenar vn copo de lana."—*Lazarillo de Tormes,* III.

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279. *Eliodoro:* Lope frequently refers to the romance of *Theagenes and Chariklea.* In his *la Noche de San Juan,* Don Juan says:

> "No cuenta cosas tan varias
> de Clariquea Heliodoro;
> las de Teagenes passan
> en años, pero las mias
> en vna noche."
>
> —III, f. 89r. (ed. 1).

Cf. also *Lo que ha de ser,* I, xiv; *de Cosario a cosario,* III, i, and his very mediocre *novela: las Fortunas de Diana* (near the beginning); *la Dorotea,* III, i. On Heliodorus, cf. Schevill: *The Question of Heliodorus,* in *Studies in Cervantes,* II, printed in *Modern Philology,* IV, 4, April, 1907; also Lope de Vega: *Novelas;* edited by J. D. Fitz-Gerald and Leora A. Fitz-Gerald, in *Romanische Forschungen,* XXXIV (1913), p. 4 and note.

285. *Es que no se da a entender*
con el artificio griego
hasta el quinto libro: Heliodorus introduces the reader *in medias res.* We first learn of the adventures of hero and heroine in Egypt, and elsewhere, but not until the fifth book do we learn how the lovers fell into the situation with which the first book opens. On the *artificio griego,* cf. the anonymous translation of Heliodorus, printed at Antwerp in 1554: *Historia ethiopica de Heliodoro,* a portion of the prologue of which (p. 4) Nise repeats. An excellent work on the subject is *Der griechische Roman und seine Vorläufer* (ed. 2, Leipzig, 1900), by Erwin Rohde.

292. *digna de aplauso y teatro:* plays based on this story were written by Pérez Montalbán, and Calderón, but its theme of love and adventure was ill suited to the stage.

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298–302. Nise and her circle are devotees of the various poetic fads then in vogue, known as *conceptismo,* and *culteranismo,* which will be referred to again below. Lope frequently ridicules this "new style" of verse. See the introductory essay also.

307ff. The humor of this scene recalls that of Molière's *Le Bourgeois Gentilhomme,* II, vi, where the *maître de philosophie* says: "Pour bien suivre votre pensée, et traiter cette matière en philosophe, il faut commencer, selon l'ordre des choses, par une exacte connaissance de la nature des lettres, et de la différente manière de les prononcer toutes." And thereupon M. Jourdain has a lesson in the vowels and consonants of the alphabet.

317–8. *El alba debe de ser quando andaua entre las coles:* "vn dicho comun que traemos a proposito, quando vno pregunta con descuydo, y paciencia: ¿que es aquello? siendo cosa en su perjuizio, le responden: No es sino el alba, que anda entre las coles. Para declararme, presupongo que los gentiles hazian a la aurora vna deidad, figurandola como vna ninfa muy hermosa, vestida de blanco, y rociada de aljofar . . .; y vna hortelana, auiendose entretenido con vn amigo, detuvose mas de lo que fuera razon para no ser visto, y saliase de la huerta. Ya que amanecia, el marido que se levantó y vio el ruido que hazia, saliendo por entre la hortaliza a gatas, llamó a su muger muy maravillado, y dixole: Muger, ¿es persona aquella que va haziendo ruido? Respondio ella: No es sino el alba que anda entre las coles." (Covarrubias). Cf. also Lope: *el Acero de Madrid,* II, xvi; *la Dorotea,* IV, v; *Cuento de Cuentos,* in *Obras de Don Francisco de Quevedo* (Rivadeneyra), II, p. 407.

335. *acordaua:* the MS., acordoua.

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337. The manuscript has an interrogation point; this, or any punctuation, is very rare in Lope's autograph manuscripts.

360. The printed versions have: *dilo;* as the original plainly has *dila,* the *la* naturally refers to *causa,* 359.

370. *Ças:* Quevedo, in ridiculing the abuse of some words says: "¡Hay cosa tan mortal como zas? Más han muerto de zas que de otra enfermeded; no se cuenta pendencia que no digan: Y llega, y zas y zas, y cayó luego?"
—*Cuento de Cuentos* (dedication), *op. cit.,* p. 402.

387. *pieza de Rey:* "Se llama comunmente el truhán o bufón: assi al que es sabandija palaciega, se dice que es pieza de Rey."—*Diccionario de Autoridades,* which cites Quevedo: "¿Que traes?—dixo el entremetido. Respondió:—Estos dos.—¿Quién son?—Un hablador y un lisonjero y vano: son *piezas de rey,* y por eso los traigo al nuestro.—Violos Lucifer con asco, y dixo:—¡Y como si son piezas de reyes! Mas aunque rey diablo y diablo y archidiablo, no gusto desta gente."—*el Entremetido y la dueña y el soplon,* in *Obras,* op. cit., I, p. 378. Lope uses the phrase to mean *boba,* or simpleton; cf.:

"La tristeza
que oprime tanta belleza
nos ha obligado a sacar
éste del Colegio Viejo;
que es pieza de Rey."
—*el Bobo del Colegio,* II, xvi.

Cf. also Tirso de Molina: *Por el Sótano y el Torno,* I, iv. In *la Gitanilla* of Cervantes we read: "yo daré traza que sus Magestades te vean, porque eres pieza de reyes."

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395. *se te sale el alma:* "Y, dando vn gran suspiro, se le salio el alma.—*Persiles y Sigismunda, op. cit.* I, cap. 10, vol. I, p. 75.

402. *en todas las criadas: en* for *entre* is not uncommon in Lope's day: "En estas platicas, y en otras semejantes, llegaron al lugar a la hora que anochecia."—*Don Quixote,* I, cap. 5, f. 16 v. Some commentators complete the phrase by inserting "ocupados en estas platicas" which is unwarranted.

405. *parió:* wherever Lope has an accent in his manuscript, I have left it; usually at the end of a verse.

415. *con la librea del rey*
colorado y amarillo: Cesareo Fernández Duro, in his admirable work, *Disquisiciones nauticas* (Madrid, 1876, I, p. 259), speaking of the marriage of Ferdinand and Isabella (1469) adds: "se habian fundido las diversas nacionalidades de la Península en dos agrupaciones designadas con los nombres de Castilla y Aragón: al refundirse en una sola, al adoptar un símbolo comun, lógico era que se tomaran los elementos principales. Ahora bien: Castilla blasonaba *castillo de oro en campo de gules o rojo* y Aragón cuatro barras o—hablando con mas propiedad heráldica—*cuatro palos o bastones de gules en campo de oro,* esto es, idénticos colores, de manera que sin abdicacion por ninguna de las partes se ofrecia por sí misma la combinacion del *rojo y amarillo* u oro para continuar siendo los colores nacionales. . . . Dije que *las libreas* de particulares y los trajes uniformes de los servidores del Estado están íntimamente relacionados con los escudos respectivos, y caen bajo el dominio de la Heráldica. . . . Los trajes militares del reinado del Emperador consistieron en jubón, calzas y gorra *rojos* acuchillados de *amarillo.* En tiempo de Felipe II vistió la infantería de *amarillo,* con

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cuchillos *rojos.* Así está presentada en la pintura de San Quintin de la Sala de batallas del Escorial . . . Felipe IV suprimió las calzas acuchilladas, sustituyéndolas con gregüescos y medias calzas de lana, cuerpo de jubón con faldetas y sombrero de fieltro a la *walona.* El jubón y gregüescos eran *amarillos* y las medias calzas *rojas,* segun una pintura que posee en Lorca el general Musso."

417. *carretones:* "carreton, diminutiuo de carreta: este le lleua vna sola bestia, y si es carreton, o carretoncillo de pobre, le lleua vna persona; y ya yo le he visto tirar de dos perros, y de vno."—Covarrubias.

418. . . . *el romadizo*
que da la noche a Madrid:

"*D. Juan.* Conozco aquel romance, y quien le hizo.
Tello. El tiplaço es lechon con romadiço.
D. Juan. Serenos de Madrid causan catarro.
Lope: *La Noche de San Juan,* III, f. 83v.

421. *la calle Mayor:* The noted playwright Ruiz de Alarcón has an entertaining passage on this street:

"*Leonor.* ¡Calle Mayor! ¿Tan grande es
que iguala a su nombre y fama?
Clara. Diréte por qué se llama
la calle Mayor.
Leonor. Di pues.
Clara. Filipo es el rey mayor,
Madrid su corte, y en ella
la mayor y la más bella
calle, la calle Mayor.
Luego ha sido justa ley
la calle Mayor llamar
a la mayor del lugar
que aposenta al mayor rey.
Leonor. Bien probaste tu intención.

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Entre Redondo.

Redondo. Ya que a tal tiempo llegué,
con tu licencia diré
también mi interpretación.
Clara. Dila.
Redondo. La calle Mayor
pienso que se ha de llamar,
porque en ella ha de callar
del más pequeño al mayor;
porque hay arpías rapantes,
que, apenas un hombre ha hablado,
cuando ya lo han condenado
a tocas, cintas y guantes:
y un texto antiguo se halla
que dijo por esta calle:
'calle en que es bien que se calle;
que no medra quien no calla.' ''
—*Mudarse por mejorarse,* I, x, xi.

The following extract is from Tirso de Molina:

"*Da. Bernarda.* ¿Como se llama esta calle?
Santillana. La calle de las Carretas.
Es ombligo de la corte;
la Puerta del Sol aquella;
la Vitoria al cabo de ella;
y a la otra acera es su norte
el Buen Suceso; allí enfrente
el Carmen; a man derecha
la calle Mayor, cosecha
de toda buscona gente:
San Felipe a la mitad:
Puerta de Guadalajara
arriba, de quien contara
lo que puede una beldad;
pues por más que un bolsillo haga,
es como dar con el toro;

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y cobrando en plata u oro,
paga en cuartos, si es que paga."
—*Por el Sótano y el Torno,* I, vi.

See also in Lope's *el Acero de Madrid,* I, xiii, the speech of Beltrán.

If the witticisms and descriptions dealing with this famous street were to be gleaned from the dramatists alone, a comprehensive history of the life and activities of the *calle Mayor,* and even of the entire capital could be written. Cf. also Mesonero Romanos: *El antiguo Madrid* (Madrid, 1861), p. 76ff., 116ff.; Ricardo Sepúlveda: *Madrid viejo* (Madrid, 1887), pp. 193ff.

424. *tantos seruizios:* Owing to the absence of sewers, refuse and garbage, dirty water and worse were frequently thrown into the streets, and not only at night. The law required, however, that a warning *agua va* be shouted before anything was thrown out. The unsuspecting passer-by could then scurry into the nearest doorway until the shower was over. References to this incredible habit are common enough in the writers of Lope's day. "Un bellacón, mozo de cocina (que debia de estar fregando) púsose a una ventana, y echóme por cima un gran pailón de agua hirviendo, y cuando la tuve a cuestas, dijo muy despacio: *Agua va, guardaos debajo.* Comencé a gritar, dando voces que me habian muerto."—*Guzmán de Alfarache,* parte 1*a,* libro 3°, cap. 3.

"¡Que sin dezir al que passa
agua va, las desta cassa
derramen vn orinal!"
Góngora: *el Doctor Carlino,* II (fragment).

Cf. *la Casa de los Celos,* by Cervantes, a popular song (Act II):

"Derramastes el agua, la niña,
y no dixistes: *¡Agua va!*
La justicia os prendera."

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In *la Guarda cuidadosa* of Cervantes, the sacristan asks the soldier in what way Cristina, the housemaid, has received his many favors, and the latter replies:

"Con . . . derramar sobre mí *las lavazas* cuando jabona, y el agua de fregar cuando friega; y esto es cada día, porque todos los días estoy en esta calle y a su puerta." See also the dialogue in Lope's *el Villano en su Rincón,* II, vii, not unlike that in the *entremés* of Cervantes.

As regards the particular meaning of *servicio* in our play compare: "Una moza de fregar, dadas las once de la noche, sacó el servicio de sus amos a la calle, y por quitarse de ruidos, vacióle a la puerta de un vecino que hacía y vendía esteras de esparto y de paja (oficio que comunmente se halla entre discípulos del Alcorán), y como por el mal olor viniese a noticia del hombre el desacato de la moza, salió muy enojado, diciendo:—¡O bellaca fregona, nunca otro eches en tierra de cristianos!—Dijo la moza:—Por eso le vacié yo a vuestra puerta."—Gaspar Lucas Hidalgo: *Diálogos,* I, cap. 4. "Tenía por costumbre el viejo burlón de levantarse casi cada noche al servicio; y el ofendido Bartolo, que no ignoraba esta costumbre de su viejo, la noche siguiente, cuando le sacaba a la calle para limpialle, antes de acostarse el cura, en lugar de limpialle, como solia, le puso toda la redondez esmaltada, etc." *Ibid.,* II, cap. 4.

"Abrió un mozo la ventana de arriba con un candil encendido en la mano y un tocador en la cabeza entre sucio y roto, diciendo: No hay posada, hermano; vaya con Dios, y menos golpes; que le coronará por necio un orinal de seis dias."—Tirso de Molina: *los Tres maridos burlados,* 2*a* burla.

Quevedo, in his *Vida del Buscón* uses the word with the double meaning found in the play: "¡Que estimaban—dijo [el soldado] muy enojado—si he estado yo

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seis meses pretendiendo una bandera, tras veinte años de servicio del rey, como lo dicen estas heridas! . . . Pregunte v. m. en Flandes por la hazaña del Mellado, y verá lo que dizen.—. . . El soldado llamó al huesped y le encomendó sus papeles con las cajas de lata que los traía. . . . Hizose hora de levantar; [el soldado] pidió luz muy aprisa; trajéronla, y el huésped el envoltorio al soldado, y olvidáronsele los papeles. El pobre Alférez hundía la casa a gritos, pidiendo que se le diese los servicios. El huésped se turbó; y como todos decíamos que se los diese, fué corriendo, y trajo tres bacines, diciendo:—He aqui para cada uno el suyo. ¿Quieren más servicios?—entendiendo que nos habían dado cámaras. Aquí fué ella; que se levantó el soldado con la espada tras el huésped, en camisa, jurando que le habia de matar porque hacía burla dél (que se había hallado en la Naval, San Quintin y otras), trayéndole servicios en lugar de los papeles que le habia dado." I, cap. 10.

425. . . . *agua ardiente,*

agua viznieta del vino: so called by Lope because it was distilled from wine. "Es la que por artificio se saca del vino, de sus heces, del trigo, y de otras cosas."—*Diccionario de Autoridades.*

427. *los honbres carnestolendas:* In *el Acero de Madrid,* Beltrán says:

"Franceses, que pregonáis
aguardiente y letüario."

For the noise and revelry of carnival time, hinted at in lines 425–8, see Gaspar Lucas Hidalgo: *Diálogos,* especially the *romance* recited by Castañeda in the last chapter, beginning:

"Martes era, que no lunes,
martes de Carnestolendas etc."

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There is also a very characteristic description from the pen of Quevedo in his *Vida del Buscón,* I, cap. 2, beginning: "Llegó, por no enfadar, el tiempo de las Carnestolendas etc." These passages are, of course, conceived in the popular and less decent spirit of carnival. In Moreto: *el Desdén con el desdén,* II, iii, *carnestolendas* are presented with a dignified and courtly spirit in a *sarao.* The scene begins:—

Músicos. "Venid los galanes
a elegir las damas,
que en Carnestolendas
amor se disfraza.
Falarala, larala, etc."

Lope finished this play in April; he may, therefore, have been writing this passage at carnival time.

430. *despertauan los offizios:* trades people, craftsmen, etc. The *oficial* is here contrasted with the moneyed or aristocratic class (*rentas*). "He tenido y servido, como dicen, siete oficios, aprendiz, oficial, despensero, criada, y criado, mayordomo y escudero."

—*el Donado hablador, op. cit.,* II, cap. 10.

"*Tristán.* Pues ¿qué falta a Garcerán?
Fulgencia. Ventura.
Tristán. Y ¿qué más?
Fulgencia. Dinero.
Garcerán. Por esa faltilla sola
hay en el mundo escuderos,
dueñas, pajes y lacayos,
oficiales y hombres buenos,
y poetas hay tambien."

—Lope: *el Bobo del Colegio,* III, xxii.

"Mandó Pelayo salir
a todos los *oficiales.*
Que saldrían, respondieron,

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de buena gana los sastres
a pelear con los moros."
—*el Premio del bien hablar,* III, iv.

"Cuando los españoles alcanzamos un real, somos príncipes, y aunque nos falte, nos lo hace creer la presunción. Si preguntáis a un mal trapillo quién es, responderos ha por lo menos, que desciende de los godos, y que su corta suerte lo tiene arrinconado, siendo propio del mundo loco levantar a los bajos y bajar a los altos; pero que aunque así sea, no dará a torcer su brazo ni se estimará en menos que el mas preciado, y morirá antes de hambre, que ponerse a *un oficio;* y si se ponen a aprender alguno, es con tal desaire que, o no trabajan, o si lo hacen, es tan mal, que apenas se hallará un buen *oficial* en toda España."—Luna, *Lazarillo de Tormes,* cap. 7. It would be worth while to identify this Luna. His tale is an interesting patchwork of phrases and episodes taken from other authors. I am inclined to believe that the name Juan de Luna is not a *nom de plume;* that he was merely a teacher of Spanish and interpreter in Paris and London. After reading carefully his three books: *Diálogos familiares* (in Spanish and French, Paris, 1619), his *Arte breve i Compendiosa para aprender a leer, escreuir, pronunciar y hablar la lengua española* (London, 1623), and his *Lazarillo de Tormes* (Paris, 1620), one is impressed chiefly by his lack of originality, and his cleverness in putting together material gathered from other writers.

431. *tocauan los boticarios*
sus almirezes a pino: "the apothecaries clanged their brass mortars." The phrase is used of bells: "empinar la campana, o tañerla a pino, es leuantarla en alto."—Covarrubias, under *pina.*

Pagés: *Gran Diccionario de la Lengua Castellana* quotes Quevedo under *almirez* without exact reference:

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"El clamor del que muere empieza en *el almirez del boticario* . . . acábase en las campanas de la iglesia."

"¿Y qué gusto me apercibe
un almirez al moler,
y un lacayo al patear?"

—Alarcón: *No hay mal que por bien no venga,* I, xiv (Bonilla's excellent edition, p. 54).

437. *Oziquimocho:* The names of these cats recall those of Lope's *Gatomaquia,* some of which are: Zapaquilda, Marramaquiz, Maulero, Micifuf, Bufalia, Garraf, Garfiñanto, Micilda, Zapirón, Tragapanzas, Golosillo, Lameplatos, and others.

441. *hablaban:* the imperfect with *b* instead of *u* (-auan) is rare in Lope's manuscripts.

442. *en tiple:* "[las gatas] maullando en tiple, y el gatazo en bajo."—*la Gatomaquia, silva* 2.

443. *gerigonza:* jargon, gibberish; "vn cierto lenguage particular de que vsan los ciegos con que se entienden entre si. Lo mesmo tienen los gitanos, y tambien forman lengua los rufianes, y los ladrones que llaman Germania. Dixose gerigonça, quasi gregigonça, porque en tiempos passados era tan peregrina la lengua griega, que aun pocos de los que professauan facultades la entendian, y assi dezian hablar griego el que no se dexaua entender etc."—Covarrubias. The word has been much discussed, but the poor guess of the Spanish lexicographer can be replaced only by the equally unsatisfactory modern conclusion "of uncertain origin" (cf. Murray's *New English Dictionary,* under jargon); also verse 918.

449. *lo que arrastra honra:* "hase de entender que las ropas rozagantes, y que llegauan al suelo antiguamente, las traian los Reyes, y personajes muy graues; y por vestido honroso se da a los clerigos que no pueden

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traer vestido que no llegue por lo menos al tovillo."—Covarrubias. Correas: *Vocabulario de Refranes, etc.,* has the phrase, "lo que arrastra honra, y arrastrabanle las tripas" (p. 198).

"No se diga que lo que arrastra honra; sino al contrario, que lo que honra arrastra y trae a muchos más arrastrados que sillas." Gracián, *el Criticón,* parte 3*a,* crisi vi (Cejador's edition, Madrid, 1914), II, p. 229.

"Si es largo como la historia,
arrastrará por el suelo;
pero lo que arrastra honra."
Lope: *Santiago el Verde,* III, vii.

459. *pias:* "haca remendada; vienen de las Islas Setemptrionales para seruicio de los Reyes y grandes señores. El nombre es de la tierra y lengua de donde vienen."—Covarrubias. Compare French *pie,* and *cheval pie,* and English pied and piebald.

484. *correr gansos cinco a cinco:* "Correr el ganso, regozijo que se haze por carnestolendas, atandole en vna soga en medio de la calle; los que passan corriendo procuran arrancarle el pescuezo, y como està bien trauado suele a vezes arrancarlos êl de la silla."—Covarrubias. The first reading of the manuscript was *correr lanzas,* which Lope corrected, writing *gansos* over *lanzas.* The printed versions all have *cañas.*

512. *Sibila eritrea:* The sibyl of Erythrae, one of the twelve chief cities of Ionia, Asia minor.—Cicero: *De Divinatione ad M. Brutum,* I, 18, speaks of her.

"¿No es conocido [Christo,] mirad,
a las sibilas, poetas
diuinas, que del escriuen
heroycos y altos poemas?
Mirad lo que dizen del
la libica y la eritrea,
la de Cumas, la de Arabia etc."

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—Vélez de Guevara: *la Rosa de Alexandria, III.* Cf. also Pedro Mexía: *Silva de varia lección, op. cit.*, libro III, cap. 34; "Que mugeres fueron las Sibillas."

522. *Eduardo:* Lope has both forms, *Düardo* (three syllables) and *Eduardo;* it is probable that the present verse has hiatus after señora, making Eduardo three syllables.

525. In this sonnet Lope ridicules his affected contemporaries who favored *conceptismo* and *culteranismo* in poetry. I have discussed these poetic aberrations at greater length in my introduction, and tried to show there, as well as in my notes, to what extent these phenomena were influenced by neo-platonism. The peculiar language of the poets of the early seventeenth century was not wholly new at the time; similarities in phrase may be detected in prose and verse running far back into the fifteenth century. The novelty of the style lay chiefly in the excess of it, in piling up its artificial features to the exclusion of natural expression. It was the abuse rather than the use of *conceptos* and *culto* elements, that created their vogue and made the literary world alive to their possibilities.

526. *mi amor que a la virtud çeleste aspira:* compare "El amor que a la virtud se tiene."—Cervantes: *Galatea* IV—a phrase which occurs with similar ones in the midst of a neo-platonic discussion. Cf. edition Schevill-Bonilla, II, p. 45.

552. *la:* refers to *yntenzion:* the printed texts have *se.*

576. *vete a escuelas:* "los estudios generales (that is, a University) donde se enseñan las artes liberales, disciplinas, sciencias, y diuersas facultades de Teologia, Canones, Leyes, Medicina, Filosofia, Lenguas . . ."—Covarrubias; note this use of the plural without the article:

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"Eso de argüir es bueno
para escuelas."
—Lope: *la Esclava de su galán,* I, i.

"Si entro en escuelas, gritan los gorrones:—
¡Ay, guarda el perro!—Siluos y ceceos,
y sosurro mejor que de auejones."
—Diego Ximénez de Enciso: *Juan Latino,* II, near beginning.

579. *Platon . . . puso cortinas:* that is, the neo-platonists rejoice in this obscurity.

587. *La claridad*
a todos es agradable: Although Lope himself indulged at times in *conceptismo* and *culteranismo* he always advocated clearness of style in his criticisms. He makes a distinction between *culto,* affected, and *culto,* cultured in the best sense. In the latter sense Garcilaso was *culto:* "Aquel poeta es culto, que cultiva de suerte su poema, que no deja cosa áspera ni escura, como un labrador un campo; que eso es cultura, aunque ellos dirán que lo toman por ornamento."—*la Dorotea,* IV, ii. See also his "Discurso en prosa sobre la nueva poesia," in *Obras sueltas de Lope de Vega* (Madrid, 1776), IV, p. 459.

593. *No traygas contigo* [*a*] *quien:* on the mechanical omission of *a* before or after a vowel, cf. verse 259.

610. *Nise stumbles and falls:* This stage trick, which permits the lover to assist the young girl to rise, or to touch her hand without arousing suspicion or offending current etiquette, is one of several common devices, both of the theatre and the novel. Cf. Lope: *la Discreta enamorada,* I, iv: (Fenisa lets her handkerchief fall, so that Lucindo may hand it to her and address her); *el Acero de Madrid,* I, ii: (Belisa falls and Lisardo

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helps her to rise); Tirso de Molina has the following scene:

Doña Magdalena. . . . (*ap.*) Un favor,
me manda amor que le dé.
(*Tropieza, y da la mano a Mireno*)
¡Válgame Dios! Tropecé; . . .
(*ap.*) que siempre tropieza amor.
El chapín se me torció.
Mireno. (*ap.*) ¡Cielos! ¿hay ventura igual?
¿Hízose acaso algún mal
Vuexcelencia?
Doña Magdalena. Creo que no.
Mireno. (*ap.*) ¡Que la mano la tomé!
—*el Vergonzoso en Palacio,* II, xvi.

Cf. also *Por el Sótano y el Torno,* II, i; and Alarcón: "—Jacinto, Lucrecia é Isabel, con mantos; cae Jacinta, y llega Don García y dale la mano "—*la Verdad sospechosa,* I, iv.

"No sé si con cuidado, tropezó del chapín, acudíle los brazos abiertos, y recibíla en ellos, alcanzándole a tocar un poco de su rostro con el mío."
—*Guzmán de Alfarache,* II, iii, iv.

635. *Hermoso soys sin duda, pensamiento:* This apostrophe to a "thought" is exceedingly common in Lope, and is a dramatic device with the form and character of a monologue. The latter is seldom satisfactory from an artistic point of view, because Spanish comedy (la *comedia* propiamente dicha), is intrinsically one of constant action and forward motion; so that monologues, however brief they may be, assume an artificial character. In tragedy the monologue is more appropriate on account of the moments of pause and deliberation which occur in every tragic plot. Apostrophes to a "thought" may be found in *la Viuda valenciana:* "Buen ánimo, pen-

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samiento, de temeridad vestido."—II, i; *los Locos de Valencia:* "Véte despacio, pensamiento mio."—I, xiii; *el Bobo del Colegio:* "¿Dónde me llevas, pensamiento loco?"—III, iii; *el Perro del hortelano:* "Nuevo pensamiento mío, desvanecido en el viento."—II, iv; *la Moza de cántaro:* "Necio pensamiento mío, que en tal locura habéis dado."—I, xii; *el Castigo sin venganza:* "Déjame, pensamiento; no más, no más, memoria."—I, i; and many other plays. Even in prose fiction Lope introduces this poetic stage device: Cf. the *romance* in *el Peregrino en su patria,* libro 3, in Obras sueltas, V, p. 208:

"Cobarde pensamiento,
pues todas tus promessas,
burlándose del alma
el viento se las lleva."

Similar apostrophes to "pensamiento" may also be found in other dramatists.

668. [*las doce*] *que es numero de ynteres:* Don Luis Zapata has a chapter in his *Miscelánea,* called "Grandeza del número doce." It is, like most of the volume, a heap of absurdities, but contains items of popular interest. Among the scores of examples in which *doce* is used, he cites: "Doce, los famosos doce Pares de Francia; doce meses tiene el año; . . . doce horas da en España el reloj, y no da más . . . de doce años se puede casar una mujer, de doce puede testar. Doce hijos hacen por sus dias a un hombre hidalgo . . .; doce son los Consejos principales que gobiernan nuestra machina . . .; doce leguas hay de Madrid a Toledo . . .; una docena de açotes es el castigo ordinario de un muchacho . . .y doce gallinas y un gallo dicen que comen tanto como un caballo." Cf. *Memorial histórico español* (Madrid, 1859), XI, p. 76ff. Laurencio adds (vs. 681–4):

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"En las doze el ofizial
descansa, y bastale ser
ora entonzes de comer
tan precissa y natural."

This *doce* is in Zapata also: "A las doce del dia se come, los dias de ayuno en especial" (p. 78).

681. *el ofizial:* cf. note to verse 430 above.

693–700. *Nise es ora ynfortunada, . . . planeta ayrado, sestil, quadrado, Jupiter benigno, trino* are astrological terms found especially in the vocabulary of *culteranismo.*

"Los planetas se aman el vno al otro, quando se miran *de aspecto benigno,* que es *trino,* de distancia de ciento y veynte grados, el qual es aspecto de perfeto amor; o de aspecto *sestil,* de la mitad de aquella distancia, que es de sesenta grados del vno al otro; el qual es aspecto de lento amor y de media amistad. Empero hazense enemigos y se aborrecen el vno al otro quando se miran de aspecto oposito, . . . que es de ciento ochenta grados . . .; y tambien, quando se miran de aspecto *quadrado,* de la mitad de aquella distancia etc."—León Hebreo: *"Diálogos de Amor," I, "Diálogo segundo,"* p. 347 of the *Nueva biblioteca de autores españoles* XXI: *Orígenes de la Novela* IV (Madrid, 1915). Cf. also Christóbal Suárez Figueroa, *Plaza Universal* (ed. 1733, Madrid), p. 210 (dealing with astrological matters): "Si la Luna tuuiere aspecto . . . con *Jupiter, las cosas correran benignas* y propicias." Also p. 543, par. 7. Note also the following passages:

"Tú, moro, astrólogo falso,
mira ¡que presto mentiste!
Pues, sin trinos ni cuadrados,
sextiles ni oposiciones,
me traen el bien que aguardo."
—Lope: *la Niña de Plata,* II, xxi.

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"¿Qué planeta riguroso
miró en aspecto contrario
la casa de mi fortuna?"

—Vélez de Guevara: *La Obligación a las mugeres,* III, f. 258 in *Segunda parte de comedias escogidas* (Madrid, 1652).

719–28. *No ves que el sol del dinero*
va del yngenio adelante? etc.: Ever since the days of the Archpriest of Hita, whose witty lines beginning "Mucho fas el dinero, et mucho es de amar," are read with pleasure today, Spanish writers have paid tribute to don Dinero in original ways. Quevedo's *letrilla:*

Poderoso caballero
es don Dinero

is well known, and Cervantes has on several occasions, especially in *Don Quixote,* written of the relative merits of poverty and riches; Aleman, with his love of moralizing, speaks of them at length, as for example, in 1*a*, parte, libro 3°, cap. 1, of his *Guzmán de Alfarache,* beginning: "Para los aduladores, no hay rico necio, ni pobre discreto." But Lope always presents an old subject in a new and inimitable manner; compare, for example:

"*Beltran.* ¿A quién pesa que le den?
Dime tú; en el mundo, ¿a quién?
Florencio. ¿No hay nadie?
Beltran. Escúchame.
Florencio. Di.
Beltran. El médico está mirando
cuando el de a ocho le encajas;
el letrado cuando bajas
la mano al parrafo, dando;
el juez cuando le toca
la parte del denunciado;

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el procurador no ha dado
paso hasta que el plus le toca;
el que escribe, solo atiende
cuando sacas el doblón;
cualquiera negociación
de solo el dinero pende.
El que viene a ser tu amigo,
si nunca le has dado nada,
culpa tu amistad honrada
y deja de andar contigo.
El que se pone a mirar,
no está mirando aquel rato
si es flux, sino el barato
aguarda que le has de dar.
¿Quien ha hecho algun placer,
que no espere el galardón?

—*la Noche toledana,* I, vi.

746. *¡Asi fuera el alma!* Pedro is far more particular than his master, and his preference of intelligence to mere prettiness reminds one of Alarcón's verses:

"Si es boba la hermosa,
es de teñido papel
una bien formada flor,
que de lejos vista agrada,
y cerca no vale nada
porque le falta el olor."

—*Mudarse por mejorarse,* I, v.

753. *salis:* The word in the MS. looks like *sales,* but the *e* may be an undotted *i* as elsewhere now and then.

769. *¿Amor? Desseo . . . de vna cossa ermosa:* A discussion of love along the same lines as here may be found in Lope's *Fuente Ovejuna,* I, iv; see also *la Dorotea,* II, iv. The language and ideas of neo-platonism, especially as voiced in Leon Hebreo, *Diálogos de Amor,* are fre-

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quently repeated by the poets of Lope's day; they are reflected in practically all types of poetic creation. "Ya declaró Platon que el nombre del amor es vniversal a qualquiera desseo, de qualquier cosa que sea y de qualquiera que dessee; pero que en especial se dize solamente desseo de cosa hermosa." (*Op. cit.*, p. 377). Again: "El amor humano, de quien principalmente hablamos, es propriamente desseo de cosa hermosa, como dice Platon; y comunmente es desseo de cosa buena, como dize Aristoteles." (p. 381). The interpretation of the pagan deities, Cupid, Venus, Apollo, etc., of heathen myths, as found in Leon Hebreo is repeated in the poets of the *Siglo de Oro.* Cervantes copies Leon Hebreo extensively in his *Galatea,* IV, the definition of love, as un *deseo de belleza* recurring several times. Cf. the edition Schevill-Bonilla, *op. cit.*, Introducción, p. 21; Fitzmaurice-Kelly: *Historia de la literatura española* (Madrid, 1916), p. 130; and especially the great work of Menéndez y Pelayo: *Historia de las ideas estéticas en España,* II, vol. 1° (Madrid, 1884), p. 108ff.

791. *espiritus visiuos:* "Lo que tiene facultud de ver,"—*Dicc. de Aut.*, under *visivo,* with a citation from Fragoso: *Cirugia Universal,* I, cap. 37, "Por estos van los *espiritus visivos* à los ojos, y entran las especies, ò semejanzas de las cosas."

Leon Hebreo, *op. cit.*, p. 361, says: "del resplandeciente entendimiento diuino fue produzida la luz *visiua* en el primer dia de la creacion, y en el quarto dia fue aplicada al sol, y a la luna y a las estrellas."

794. *arriedro baya:* A more popular and antiquated form of *arredro;* cf.: "Comenzóse a ofrecer a Satañas, dejó caer las alforjas, llegóse a él el estudiante y dijo:—Arriedro vayas, Satán, cata la cruz,"—Quevedo: *Vida del Buscon,* I, iv.

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812. *¿Amor? locura, furor:* Of the classical origin of this conception, I have spoken at length in my book on *Ovid and the Spanish Renascence* (Berkeley, 1913). Cf. also the *Aeneid,* IV, 101: "ardet amans Dido, traxitque per ossa furorem". Very apropos of this passage, Gaspar Gil Polo says: "Aunque todos estos nombres [del Amor] son infames, peores son los que le dan sus mismos aficionados, nombrándole fuego, furor y muerte; y al amar, llamando arder, destruirse, consumirse, y enloquecerse; y a sí mismos nombrándose, ciegos, míseros, cautivos, furiosos, consumidos e inflamados."—*la Diana enamorada,* I.

819. *El mas rudo labrador*
a pocos cursos la adquiere: cf. *Ovid and the Spanish Renascence, op. cit.,* p. 38; Juan Ruiz says: "El amor fas sotil al ome que es rrudo." stanza 156.

823. *vna dulce enfermedad:* cf. *Ovid and the Spanish Renascence, op. cit.,* p. 58ff.

826. *sabañones:* "enfermedad que suele dar comunmente en los pies y manos y si da en el talon le llamamos friera." —Covarrubias.

"Si mi señor te ha engañado,
no vuelva a Madrid jamás.
¡Plega a Dios que un ignorante
me lea, ilustre señora,
perversos versos un hora!
. . . . .
Que se aficione a capones
mi dama por voces vanas,
y si tuviere tercianas,
me curen por sabañones."
—Lope: *el Premio del bien hablar,* II, ii.

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830. *es luz del entendimiento amor:* one of the *conceptos* often found in the religious verse of the seventeenth century, but referring to *el amor diuino.* It is found in similar forms in Leon Hebreo.

839. *deso naçistes. ¿Yo?* The ignorance of Finea may be compared with that of Agnès in Molière's: *L'école des femmes;* there are similar ideas in both plays.

852. *pepitoria:* a stew: "Señor licenciado, lo primero que tengo de quitar deste su libro ha de ser el título que le pone, llamándole Pepitoria.—Preguntóle que por que, y respondióle:—porque la pepitoria lleva pies y cabeza; pero este su libro ni lleva pies ni cabeza."—Gaspar Lucas Hidalgo: *Diálogos, op. cit.,* lib. 3°, cap. 4; "La señora su vecina la desmenuzaba toda, y hacia pepitoria de todos sus miembros y coyunturas."—*la Gitanilla,* p. 25, edition of Rodriguez Marín in *Clásicos castellanos,* XXVII; cf. also Vélez de Guevara: *el Diablo cojuelo,* the edition of Sr. Bonilla, *op. cit.,* pp. 15 and 213.

861. *saco de vna carta vn naypecito:* Octavio hands Finea a picture of Liseo, drawn on the back of a playing card. According to a passage in Lope's *Peribáñez, y el Comendador de Ocaña* (cf. Bonilla's edition, Madrid, 1916), a painter draws his first sketch of a portrait on a playing card (*naipe*), throwing it afterwards on a larger canvas:

"*Pintor.* A servirte vengo.
Comendador. ¿Traes el naipe y colores?
Pintor. Colores y naipe traigo.
Comendador. Pues, con notable secreto,
de aquellas tres labradoras,
me retrata la de enmedio,
luego que en cualquier lugar
tomen con espacio asiento.

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Pintor. Que seré dificultoso
temo; pero yo me atrevo
a que se parezca mucho.
Comendador. Pues advierte lo que quiero.
Si se parece en el naipe,
deste retrato pequeño
quiero que hagas uno grande
con más espacio en un lienzo.
Pintor. ¿Quieresle entero?
Comendador. No tanto;
basta que de medio cuerpo,
mas con las mismas patenas,
sartas, camisa y sayuelo."

—I, xxii.

In a very amusing scene (*el Ausente en el lugar,* III, iv) Carlos pretends to tear up the letters and pictures of Elisa to make her believe that all is over between them. Unfortunately he has nothing to tear up in his pockets, so he turns to his servant:

"*Carlos.* ¿Tienes un papel ahí?
Fingiré que los rompí. (*ap. a Esteban.*)
Esteban. Buena industria.
Carlos. Amor me advierte.
Esteban. Si a darte otra cosa vengo
tan buena, no has de enojarte.
Carlos. No haré.
Esteban. Pues escucha aparte.
Diez o doce naipes tengo.
Carlos. ¿Naipes?
Esteban. Son para encajar,
si necesidad se ofrece.
Carlos. Muestra.
Esteban. Lástima parece.
Carlos. Estotros puedes guardar.—
(*a Elisa*) Elisa, hoy te dejo rota,
hoy rompo . . .

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Esteban. (*ap. a su amo.*) y pudiera ser,
si fuera mala mujer;
y rompes alguna sota."

Carlos then tears up several playing cards under Elisa's window, and departs. The latter promptly despatches Marquina, and her servant Paula, to examine the fragments, while she remains at the window.

"*Paula.* ¿Rasgólos todos aquí
Carlos cuando se partió?
Elisa. Sí.
Marquina. Naipes solo hallo yo.
Paula. ¿Como?
Marquina. Naipes.
Paula. ¿Naipes?
Marquina. Sí.
Paula. Mira no sea el retrato,
que está en naipe.
Marquina. Lo que ves.
La sota de bastos es.
Jugó, perdió y dió barato.
Paula. Mira que el revés será.
Marquina. Por acá no hay otra cosa."

Cf. also *la Dorotea,* I, v; IV i; V, v.

The three picture cards of the Spanish deck are: a crowned figure (*rey*), a figure on horseback (*caballo*), equivalent to our queen, and the knave, a standing figure (*sota*). Apparently Liseo's picture recalled the latter, being the image of a young man, but only as far as the waist, and, therefore, differing from the usual *sota* in having no legs. Cf. the phrase: "que es sota, y muestra los pies," in Tirso de Molina: *La Villana de la Sagra,* I, i; "buscar los pies a una sota" in Alarcón: *Las Paredes oyen,* II, i. This may be another reason for Finea's surprise on seeing her prospective husband on a playing card, but without legs, for she exclaims: "que no tiene mas de cara, cuera y ropilla" (vs. 870). On

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the national popularity of all kinds of card games see the interesting note of Pellicer to his edition of *Don Quixote,* II, cap. 49; also the notes of Clemencín to the same chapter.

869. *el negro del marido:* "Es color infausta y triste, y como tal vsamos desta palabra, diziendo: negra ventura, etc." —Covarrubias; cf.: "la negra orden de caualleria,"— *Don Quixote,* I, iii.

901. *retratado:* for retratada; Lope may have referred unconsciously to Liseo.

907. *llegad sillas y almohadas:* that is, "bring chairs for the men, and pillows for the women." The room in which women received gentlemen had an *estrado* (cf. verse 2449 below) or a kind of low platform covered with a carpet. On this were placed special *almohadas de estrado,* and while the men took the chairs, the women seated themselves, presumably after the Moorish fashion, on the pillows. The evidence for these facts is extensive, but I shall select only a few references. Compare the following passages:

> "*Sala en casa de Aurelio.*
>
> Aurelio, Octavio, Elisa, *muy gallarda de novia;* Marquina, *escudero,* etc.
>
> *Aurelio.* Llegad las sillas.—Tú, querida Elisa,
> ocupa esta almohada."
> —Lope: *el Ausente en el lugar,* III, xiv.

Elisa, it will be remembered, is the only woman present. Cf. also II, x, of the same play; furthermore *Los Melindres de Belisa,* I, ii; and *la Dorotea,* II, v.

> "Estaba el rico estrado,
> de dos pedazos de una vieja estera
> hecha la barandilla,
> de ricas almohadas adornado

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en tarimas de corcho, y por defuera
el grave adorno de una y otra silla;"
—Lope: *la Gatomaquia,* silva 5.

"Se entró y admitió una silla, con que le convidaron. Sentóse la dama en un estrado que habia de razonables cogines en una sala, cuyo adorno era de unos guadamaciles, al quitar cuando los pidiese su dueño."—Liñán y Verdugo: *Guía y avisos de Forasteros,* "novela y escarmiento quinto."

"Camila le respondio, que mejor reposaria en el estrado, que en la silla, y assi le rogò se entrasse a dormir en el." —*Don Quixote,* I, cap. xxxiii, f. 192r.

Cf. also the "Carta de dote otorgada por Miguel de Cervantes a Doña Catalina de Salazar Vozmediano, su muger," the list containing, among the usual household goods, *una almoada de estrado de verduras;* in Pellicer, *Documentos* . . ., p. 207 of his Introduction to *Don Quixote* (Madrid, 1797).

Among the *bienes dotales y propio caudal* of Isabel de Cervantes are mentioned: "quatro almohadas de estrado, de terciopelo negro," and "otra alombra de estrado." Pérez Pastor: *Documentos cervantinos* (Madrid, 1897), p. 149.

918. *xerigonza:* in addition to the signification given, verse 443, also means hoax, trick, or deceitful game, a mystifying or ridiculous occurrence. Compare:

"Sotanitos de Madrid,
jerigonzas encubrid
con las trampas de una calle."
—Tirso de Molina: *Por el Sótano y el Torno,* III, xi.

The *Dic. de Aut.* cites Espinel: *Marcos de Obregon,* "hacia el gitano mil *gerigonzas* sobre el macho, de manera que tenia ya muchos golosos que le querian comprar," I, cap. 16; Cejador: *Tesoro: Silbantes,* I, no. 30, p. 102 thinks the word of Basque origin.

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923. *hablaua en:* cf. "hablando en el duque de Alba etc."
—Lope: *Al pasar del arroyo,* II, i.
"habla en los reyes a tiento."
—*Guardar y guardarse,* II, i.
"Ansi estuuimos hasta la noche, hablando en cosas que me preguntaua."
—*Lazarillo de Tormes,* III.
Cf. also Hanssen, who says, of this phrase, *Gramática histórica de la lengua castellana:* "pertenece al lenguaje antiguo" (p. 299).

950. *tanto el jo se le acomoda: jo,* the call of muleteers to their beasts to urge them on, and so more appropriate for the silly Finea than *joyas,* jewels. The *Dic. de Aut.* cites Quevedo: "Asimismo declaramos que no dé a ninguna muger joya ninguna, so pena de quedarse con el *jo* como bestia." In *Premática del tiempo, Obras, op. cit.,* I, p. 440; cf. also Jácara, no. 7; III, p. 105:

"Llegamos a la ciudad
con sus *arres* y mis *joes.*"

"No haya miedo que me aturda.
Con un palo y con un *arre,*
y un *jo, que te estriego,* suelo
dar con un hombre en el suelo."

—Tirso de Molina: *la Villana de Vallecas,* I, xiii.
This same phrase occurs in *Don Quixote,* II, cap. 10, f. 35r.

955. *Haraos mal el agua sola.*
Traygan vna caxa: cf. above, verse 50. In *la Dorotea,* II, iii, a similar idea is expressed: "No bebáis que os hará mal sin comer algo. Trae una caja, Celia, o mira si ha quedado algún bizcocho de los que me envió mi confesor."

959. *vn menudo:* "se dize el vientre del carnero con manos y cabeza."—Covarrubias. Other animals, and birds, how-

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ever, were also used. The entrails and such parts as were included in the preparation were first carefully washed, and according to some descriptions, even scrubbed with soap (*enxabonar*). In Francisco Martínez Montiño: *Arte de Cozina,* [Madrid, 1611] ? may be found the following recipe for *vna empanada de menudos de pauos,* f. 218v and 219r: "Tomaras vn menudo de pauo, que son los alones, y el pescueço, y los pies, y la molleja; luego desollaras los pescueços, y haras vn relleno con higadillos de los mismos pauos, o de aues, friendo vn poco de tozino, y cebolla, y los higadillos, y echales vn poco de yeruabuena, y luego echa quatro hueuos crudos, y rebueluelo sobre la lumbre, hasta que este bien seco; luego sacalo al tablero, y picalo muy bien, y echale vn poquito de pan rallado, y echale dos hueuos crudos, y saçona [lo] con todas especias y agrio de limon, y sal; y con este relleno henchiras la morcilla del pescueço; luego tomaras los alones, y pelarlos has en agua, y cortarles has las puntas, y cuezanse assi enteros, y cortaras el pescueço por medio, y cuezase todo junto con la molleja y los pies y la morcilla con vn poco de agua y sal y tozino; y despues de cozido sacarlo has que se enfrie, y haras vna masa dulce como de empanada Inglesa, y empanalo con ella (y), echando vnas lonjas de tozino debaxo, y saçonarlo [has] de sal, y especias, y echa otras lonjas de tozino encima, y cierra tu empanada, y cuezase; y aduierte, que para cada empanada son menester dos menudos con sus dos morcillas de los pescueços; y si no huuiere pauos, se puede hazer de gansos, aunque no son tan buenos, y si fuere en dia de carne, podras hazer el relleno con carne en lugar de los higadillos." Martinez's book makes amusing reading, but I do not recommend it to people with weak stomachs.

In the *Biblioteca de la mujer,* dirigida por la Condesa de Pardo Bazán: *la Cocina española antigua*

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(Madrid, s. a.), p. 239, the reader will find another recipe for *un Menudo a lo gitano:* "Lávense en agua caliente los callos y tripas; vuélvanse a lavar y a restregar con vinagre y limón. Córtense en pedazos chicos y échense en la olla, con agua y sal, una mano de ternera deshuesada, jamón cortado en pedazos, un chorizo picante, algunos garbanzos ya remojados, el zumo de medio limón, dos cabezas de ajos enteras y pimentón colorado; deslíase en el mortero un migajón remojado en agua saturada de azafrán, cominos y cilantro, con un poco de caldo del mondongo; añádase al guiso, déjese espesar, y sírvase muy caliente." The preparation of this dish is naturally to be found in no modern dictionary; as far as I know, the *menudo* is mentioned especially in the literature of the seventeenth century. Cf. also Lope's *la Gatomaquia,* silva 6, vs. 332ff.

(Stage direction after 960). *Entren con agua, toalla, salba y vna caxa:* of *salva* Covarrubias says: "la pieça de plata, ô oro, sobre que se sirue la copa del señor, por hazerse en ella la salua, ora sea el maestresala, ora por el gentilhombre de copa.

984. *Adios. ¡Ola!* On various occasions Lope puts this exclamation *¡ola!* into the mouth of a *bobo,* or of one playing the fool, and not as a greeting. It is manifestly intended as a sign of Finea's simplicity. Compare:

"*Garceran.* ¡Hola, aho! mirad que rabio;
por eso mandad sacar
la merienda."

—*el Bobo del Colegio,* II, xvi.

"Asimismo mandamos que ninguno llame a nadie diciendo: Ola, hombre honrado—,porque nadie, mientras esté vivo y sano, es honrado con *ola,* porque las honras se suelen hacer a un muerto, pero no a un oleado, que aun vive."

—Quevedo: *Premática del Tiempo, Obras, op. cit.,* I, p. 441.

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1021. *Ciceron tubo a Marco Tulio:* The inferiority of the younger Cicero, when compared with his illustrious father, became a tradition started perhaps by a few chance utterances. Thus Seneca, the rhetorician, says of him (*Suasoriae,* 7, 13) that he was "homo qui nihil ex paterno ingenio habuit praeter urbanitatem." My friend, Dr. T. Peterssen, called my attention to *The Correspondence of Cicero* by Tyrrell and Purser (London, 1897), which has a detailed introductory article on Marcus Cicero the Younger, V, p. lviff. A popular essay on the son may be found in F. F. Abbott, *Society and Politics in Ancient Rome* (New York, 1912), p. 191ff.

1031. *rasganse cartas:* so the manuscript seems to me to read, although the present subjunctive, which Lope would write *rasgen* (cf. forms like *lleg[u]e,* etc.), may have been intended. *a* and *e* are occasionally hard to distinguish.

1032. *ningun tesoro conpra la libertad:* a sentiment frequently expressed in Lope's day. Cf. the Latin phrase: "non bene pro toto libertas venditur auro"; and Schevill: *Ovid and the Renascence in Spain, op. cit.,* p. 208. The line also recalls Lope's beautiful *canción* beginning:

> "¡O libertad preciosa,
> no comparada al oro,
> ni al bien mayor de la espaciosa tierra!"

Compare also:

> "¡O libertad, gran tesoro,
> porque no hay buena prision,
> aunque fuese en grillos de oro!"
> —*la Niña de Plata,* II, ii.

Acto segundo: a room in Octavio's house, perhaps the same as in act first; we must imagine it near the garden.

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1082. [*amor*] *es el dotor:* this recalls the titles of Tirso's *el Amor médico,* and Molière's *l'Amour médecin.* The idea goes back to Ovid.

1083. *catreda:* on *transposición,* a common popular phenomenon, cf. Hanssen, *op. cit.,* p. 67; compare:

"*Castillo.* Nos han puesto, señor, de arriba abaxo
como nueuos.
Duque. ¿Por que?
Latino. Porque me he opuesto . . .
Castillo. a vna *catreda,* y mandalo vn badajo,
Villanueua, que paga a estos gorrones
a seis marauedis cada gargajo,
chico con grande."

—Diego Ximénez de Enciso: *Juan Latino,* II, f. 44r.

1087. *Platon . . . Aristoteles:* León Hebreo in his *Diálogos, op. cit.,* discusses the opinions of Plato and Aristotle on love at length, p. 378ff.

1090. The three verses following 1090 are eliminated in the manuscript, and, according to the ink, by Lope himself.

1099ff. Practically all the ideas of this speech,—that love taught men the arts, how to live in communities, to make laws, create republics, in short, that this motive force would be Finea's best teacher,—these ideas are taken from Ovid's *Ars amatoria* and the *Remedia amoris,* modified by neo-platonic philosophy which made love a very comprehensive influence hard to define. It covers a wide range of motive forces, being a love or desire of every kind, a desire of possession, a desire of beauty, a desire of action and the like.

1063–1321. The dialogue of act II, i and ii, especially between the young men and Nise, is a good example of *conceptismo* and *culteranismo* in a mild form. In as much as

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Lope intended these scenes to be a good-natured satire on the affectations of society and its false notions of poetry and culture, the conversation is naturally not clear, and the vocabulary intentionally absurd, or *culto*.

1164. *fortuna el tiempo corrio:* fortuna in the sense of "storm" is common in the writers of the Renascence. "Saliendo con gran prosperidad, a pocas leguas corrieron fortuna." —*el Donado hablador,* op. cit., I, cap. 8.

1171. *las colores:* masculine or feminine; Cervantes uses both about equally.

1175. The three speeches, that of Duardo, vs. 1155, of Feniso, vs. 1175, and of Laurencio, vs. 1195, of equal length, represent a kind of balance in dialogue, rather common in Lope's dramatic art. The most artificial example may be found in *la Noche toledana,* III, xi–xv, in which the various lovers appear on the scene, one after the other, each reciting a sonnet "to Night," the last two lovers splitting a sonnet between them, by reciting a verse each, with the exception of the last verse, of which each has a word. Even Calderon could have gone no further in artificial dialogue. In these speeches, the three young men are plainly *cultos,* Laurencio being a trifle more metaphysical and dark than the others. Cf. the Introduction on Lope's art also, p. 46.

1274. *donde ay tantos vendabales*
de ynteresses en los honbres,
no fue milagro mudarte:
"¿Mudóse aquel *vendabal*?
¿Vuelves a buscar tu igual
o te burlas y entretienes?"
—Lope: *el Perro del hortelano,* II, xvii.

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1297. *Astrologo me parezes;*
que sienpre de agenos males,
sin reparar en los suyos,
largos pronosticos hazen: The astrological imposter is frequently mentioned in fiction and drama. Compare: "Vivia en su vecindad un astrólogo, grande hombre de sacar por figura los sucesos de las casas agenas, cuando quizá en la propia, mientras él consultaba efemérides, su muger formaba otras, que, criándose a su costa, le llamaban padre."—Tirso de Molina: *Los tres maridos burlados:* 1ra burla.

"Cierto estâ que este mono no es Astrologo, ni su amo ni el alçan, ni saben alçar estas figuras que llaman judiciarias, que tanto aora se vsan en España: que no ay mugercilla, ni page, ni çapatero de viejo que no presuma de alçar vna figura, como si fuera vna sota de naypes del suelo, echando a perder con sus mentiras ô ignorancias la verdad marauillosa de la ciencia."—*Don Quixote,* II, cap. xxv, f. 98v.

In *Persiles y Sigismunda,* Cervantes speaks of *la Astrologia judiciaria* several times; cf. I, cap. 13. Doña Maria de Zayas y Sotomayor (*el Castigo de la miseria*) also depicts the fraudulent practices of an astrologer. There can be no doubt that current popular superstitions favored these practices, although they were condemned by the Inquisition. Cf. H. C. Lea: *A History of the Inquisition of Spain,* IV, 191ff. Lope mentions them frequently: *el Bobo del Colegio,* III, xv; *el Ausente en el lugar,* II, xi; *la Dorotea,* V, viii, and in other plays.

1307. The two verses following 1307 are eliminated in the manuscript.

1308. [*los romances*] *no pueden ser consonantes:* The oldest ballads, and the best, were composed in assonant verse, not rime (consonantes).

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1311. . . . *a los amigos*

prueba la cama y la carzel: Correas, *Vocabulario,* p. 321, has: "Carceles y caminos, hacen amigos," and Alemán, *Guzmán de Alfarache,* 2*a*, parte, libr. 3°, cap. 7, also calls la cárcel "prueba de amigos." Compare Lope's play: *la Prueba de los amigos,* first printed in 1873.

1317. *por regalos tuyos tube*

mudanzas etc.: Among the gifts which lovers gave were jewels, finery of all kinds, costly cloths (*paños*), and even house furnishings. Cf. *la Viuda valenciana,* III, ii; *la Noche toledana,* I, xiii and many other scenes in Lope's plays. Lope's women, however, seem more prone to receive than those of other playwrights; as a matter of fact, women of refinement and culture were satisfied with the mere offer of presents. Cf. *De cosario a cosario,* I, vi, and Alarcón's: *la Verdad sospechosa,* I, v, where Jacinta says to her admirer:

"Yerran vuestros pensamientos,
caballero, en presumir
que puedo yo recebir
más que los ofrecimientos."

Cf. also Miss Bourland's edition of *las Paredes oyen* (New York, 1914), p. 173.

1347. *el Prado:* meaning here the same as in verse 1349, *los Recoletos:* The *Prado viejo* consisted of three parts: *Prado de Atocha, Prado de San Jeronimo,* and *Prado de Recoletos.* The last named section was a popular spot on account of some of its parks and gardens to which the people went for recreation. "Como contraste de tan ostentoso aparato profano, en medio de todas aquellas mansiones de animación y de placer, otro austero convento elevaba allí también al cielo sus religiosas torres; era el de padres *Augustinos Recoletos,* fundación de doña Eufrasia de Guzmán, princesa de

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Asculi, marquesa de Terranova, en 1595." Mesonero Romanos: *el Antiguo Madrid, op. cit.*, p. 226.

1364. I have indicated the *rúbrica* wherever it is found in the manuscript, as it may be possible that such parts of the play as are included between two *rúbricas* (when these come at the end of a scene or an act), were written in one session, without interruption.

1365. *Vn maestro de danzar:* Espinel would not have approved of the way in which Octavio was educating his daughters, since they saw all of their visitors freely and even had a dancing teacher. He says: "Quanto peor hacen los padres que dan a sus hijas maestros de danzar, o tañer, cantar, o baylar, si han de faltar un punto de su presencia! Y aun es menos daño que no lo sepan; que si han de ser casadas. bastales dar gusto a sus maridos, criar sus hijos y gobernar su casa. Y si han de ser monjas, aprendanlo en el monasterio; que la razon de estar algunas disgustadas quizá es por haber ya tenido fuera comunicaciones de devociones, que por honestas que sean, son de hombres y mugeres sujetos al comun orden de naturaleza."—*Marcos de Obregón,* parte 1*a*, descanso 2°.
Cf. also note to verse 216ff.

1379. *Con que yo salgo de duda*
que no es alma la belleza: León Hebreo, in accordance with his philosophy, states that real beauty lies in the soul, or spirit. To this, no doubt, Lope refers. "Tambien te mostre que las mayores hermosuras consisten en las partes del anima, que son mas eleuadas que el cuerpo, etc." *Diálogos de Amor, op. cit.*, p. 422.

1382. *trae mañana vn tanboril.*
Esse es instrumento vil: Of this instrument Covarrubias says: "atambores pequeños para fiestas y regozijos."
Cf. also Lope's song:

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"¡Oh qué bien que baila Gil
con los mozos de Barajas,
la chacona a las sonajas
y el villano al tamboril!"
—*Al pasar del arroyo,* I, xii.

1385. *Que soy muy afizionada*
al cascabel, os confiesso.
. . . que no es mucha rustiqueza
el trahellos en los pies.—
Harto peor pienso que es
trahellos en la cabeza: Compare: "Los dançantes en las fiestas y regozijos se ponen sartales de cascabeles en los jarretes de las piernas, y los mueuen al son del instrumento. . . . Las azemilas suelen lleuar sartales de cascabeles, ássi para que sean sentidas, como para animarlas. . . . Al que tiene poco juyzio, y es liuiano y habladorcillo, dezimos ser vn cascabel, por ser vacio y hueco en el hablar."—Covarrubias.

1399. *çapatero:* the manuscript *capatero.*

1404. Three verses following 1404 are eliminated.

1419. *Puesto que:* equivalent to *aunque.*

1449. *asilla:* "Tomar asa, ô asilla de alguna cosa, vale tanto como ocasion, y achaque."—Covarrubias, under *asa.*

1455. At this point of the dialogue a few verses have been erased and are very difficult to decipher. They are presumably verses which Lope eliminated and then rewrote as they are in the text.

1468. *aprender:* ant. for prender; Cuervo *Diccionario* (I, p. 562) cites: "Luego se *aprendió* mucho ahina, e comenzó a arder la rua."—*Conquista de Ultramar,* 2:77.

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1472. *cabezadas:* The reader will remember that the pun lies in the double meaning of *cabezala:* a "nod" of the head which accompanies *sueños,* and a "halter" or "head-strap" which accompanies *rocines.*

1477. *como el santo de Paxares:* "El milagro del santo de Pajares, que ardía él y no las pajas."—Correas, *op. cit.,* p. 105. Quevedo, in his *Premáticas y aranceles generales, Obras, op. cit.,* I, p. 430, says: "Quítanse por nuestra premática los modos de decir siguientes," and then he includes *santa de pajares.* I take this to be a misprint for the more common *santo de Pajares,* to whom Quevedo refers again in his *Visita de los Chistes,* I, p. 347: "Yo me quería ir, y oigo que decía el santo de Pajares: Ah, compañero, decildes a los del siglo que muchos picarones que allá tenéis por santos, tienen acá guardados los pajares; y lo demás que tenemos que decir se dirá otro día." According to some lists of idiomatic phrases (cf. Becker and Mora, *Spanish Idioms* (Boston, 1886), p. 308), the meaning of the one quoted is hypocrite.

1480. *aladares:* "los cabellos que nos caen delante de las orejas."—Covarrubias. This manner of wearing the hair, in the case of men no less than women, was especially in vogue in the seventeenth century, as may be seen on the portraits by Velázquez.

> "venga el perfil
> de uno de aquestos mozuelos
> que rizan los aladares
> con molde a fuego."
> —Lope: *Quien ama no haga fieros,* I, iii.

1486. *labrar con bidro vn porfido: porfido:* "vna especie de marmol roxo obscuro, propiamente purpureo."—Covarrubias. Compare:

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"Pero es labrar en un jaspe
con un vidrio una figura."
—Lope: *los Embustes de Celauro,* I, xvi.

The form *vidro* is very common in Lope's time; cf. note, verse 56.

1508. *de la academia de mi hermana Nise:* here used merely to indicate the literary gatherings of the *cultos* and *conceptistas* of whom Nise was the central figure. "Usurpan este nombre otras qualesquier Escuelas de Artes liberales, o ciencias, que tienen algun esplendor, en cuyo sentido son quasi innumerables las que pudieran referirse en España. Pero la formalidad de Academia la tiene solo la que es eregida por el Principe, o en virtud de su priuilegio."—Christóbal Suárez Figueroa: *Plaza Universal, op. cit.* (edition 1733), p. 283. On these literary academies cf. below, note verse 2126.

1513. *el lindo:* "Dezir el varon lindo absolutamente, es llamarle afeminado."—Covarrubias.

"Tambien enflaquece oir
malos versos, cantar mal,
y al que era ayer vuestro igual
hoy mandar y hoy presumir.
Enflaquece una visita,
si no os da mucho contento;
un noble lleno de viento,
que a nadie el sombrero quita;
un *lindo,* todo alfeñique,
hecho mujer con bigotes,
y unos ciertos marquesotes
que os hablan por alambique."
—Lope: *el Bobo del Colegio,* I, iii.

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"*Gerarda.* Luego ¿préciaste de *lindo?*
Lucindo. ¿De lindo? Donaire tienes.
Préciome de hombre."
—*la Discreta enamorada,* I, ii.

Cf. also the passage in *la Viuda valenciana,* I, iv, beginning with the lines,

"¡No sino venga un mancebo
destos de ahora de alcorza etc."

There is also a new edition of Moreto's *el Lindo don Diego* (Madrid, 1916), with a good introduction by Narciso Alonso Cortés.

1581ff. This scene may be supposed to take place behind the Recoletos in some secluded spot.

1600. a verse of twelve syllables.

1608. *la ventura de la fea:*

"Reina, pues que tan dichosa
te hara el cielo, dulce esposa,
que te diga quien te vea:
—La ventura de la fea
pasóse a Casilda hermosa."

—Lope: *Peribáñez y el Comendador de Ocaña,* I, i. Cf. also Cervantes: *el Vizcaíno fingido, Entremeses* (Bonilla ed., Madrid, 1916), pp. 90, 91 and note 159. According to la Barrera and others, Lope also wrote a play entitled *la Ventura de la fea,* but nothing definite seems to be known about it. On a *comedia* with the title *la Ventura de la fea,* cf. an excellent article by Professor Buchanan in *Modern Language Notes,* XX, 1905, p. 39.

1618. *Entrad con esta rumfla:* "Runfla: la multitud de un mismo género, o especie de cosas que están una en pos de otra."—*Dic. de aut.* As a playing term it appears to mean "a hand, or a miscellaneous number of cards":

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"... ¡Desprecio extraño!
Pues aunque un rey me tripula
y me descarta enojado,
yo sé que para su runfla
me quisiera algun vasallo."
—Lope: *la Niña de Plata,* II, xxii.

"*Rodrigo.* Cuéntanme mil perfecciones.
Liseo. ¿Cómo le pueden faltar,
si entra al juego de casar
con tal rumfla de doblones?"
—Lope: *Santiago el Verde,* II, i.

In Juan Hidalgo's *Vocabulario de Germania* "rumfla" is given the meaning of "muchedumbre."

y dalde pique: "Dar pique: En el juego de los Cientos es contar sesenta en lugar de treinta: que sucede quando el contrario no ha contado nada."—*Dic. de aut.,* under *dar.* Cf. also *pique,* f. 281, col. 2. A term from the game of piquet, and applied here means: "play the winning cards, beat her at the game."

1619. *que no hara mucho en que de vos se pique:* "picarse," another card term. "Encenderse, resentirse y perder la paciencia el que pierde à algun juego."—*Dic. de Aut.* Compare:

"El que versos quiere hacer,
y buena dicha en ganar,
no piense que ha de poder,
por *picarse* y porfiar,
ni ganar ni componer."
—Lope: *las Flores de Don Juan,* II, vi.

"No me afrentan tus razones,
pues has perdido en el juego;
que siempre un *picado* tiene
licencia para hacer fieros."
—Cervantes: *la Guarda cuidadosa.*

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"¿A solas estás hablando?
Mal te ha tratado Leonor,
porque el *picado,* señor
siempre queda barajando."
—Alarcón: *Mudarse por mejorarse,* I, v.

"Estaba jugando el cocinero y en acabando el dinero, como quedó *picado,* pidióle prestado a Zabala, el relojero, veinte reales, y respondióle que no los tenía"—Gaspar Lucas Hidalgo: *Diálogos, op. cit.,* II, i. Compare also the terms *picón,* and *despicarse de:*

"Carlos. ¡Qué lindo *picón* le he dado!
Que piensa que estoy ausente.
Elisa. Éste piensa llanamente
que su ausencia me ha *picado,*
y véole desde aquí.
—Lope: *el Ausente en el lugar,* III, iv.

". . . Querria saber,
para cierto pensamiento,
si iguala el entendimiento
al exterior parecer;
que si *me ha de despicar*
de don Juan alguna cosa,
Costanza, estoy sospechosa,
que ha de ser oírle hablar."
—Lope: *las Flores de Don Juan,* III, i.

1620. *cartas tripuladas:* are "cartas, o naipes desechados;" according to the quotation in the note on *rumfla,* verse 1618, *tripular* is the same as *descartar.* The term is not uncommon in the dramatists. "El novio que tripulé" Lope writes in *las Flores de Don Juan,* III, xix. My colleague Dr. Morley has told me of two scenes in Tirso in which *tripular* is used: *Quien calla, otorga,* I, vii; *la Celosa de sí misma,* II, ii. Here the meaning is evidently the same, that is, *desechar, descartar.*

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1645. *Grecia, adonde tanto el amistad se precia:* Friendships are famous in Greek legend; we need only mention Orestes and Pylades (verse 1647), Damon and Pythias (Phintias), Achilles and Patroclus, imitated by Virgil in Aeneas and Achates. And there are many friendships in medieval literature copied after classic models.

"En Grecia, en aquella edad,
teníase la amistad
por excelente blasón;
pero en la nuestra lo son
la mentira y falsedad."
—Lope: *las Flores de Don Juan,* III, xxi.

1660. *Vamos* [*a*] *aconpañaros y seruiros:* on the mechanical omission of *a,* cf. verse 259.

1668. With this scene we return to a room in Octavio's house.

1677. *la anacardina:* "La confección que se hace de el Anacardo para facilitar y habilitar la memoria."—*Dic. de aut.*

1809. *Pues ¿no lo ves que son sus hijos?* Compare:

"Belarda. ¿Son hijos de amor los celos?
Jacinto. Sus hijos dicen que son."
—Lope: *el verdadero Amante,* I.

Cf. also *la Corona merecida,* II, vi.

1813. *tiniendo:* a popular form; cf. Timoneda: *el Buen Aviso y Portacuentos, "Revue Hispanique"* (Schevill edition), XXIV, cuento lviii, p. 42 and cuento lxii, 45. Verse 1813 has twelve syllables; it may be corrected by writing: que bien se.

1815. *celosia:* for *celos,* not in the dictionaries, and presumably intended as a *bobada* of Finea. For a pun on the word, cf. Lope:

"Lisena. (*ap.*) ¡Ay de mi!
Beltran. (*ap.*) Lisena es;
delante ponerme quiero.

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Pónese Beltran delante, fingiendo que no la conoce.

Inés, ¿que en fin soy barbero?
¿Que en fin soy barbero, Inés?
Lisena. Déjame pasar, desvía.
Beltran. Un abrazo me has de dar.
Lisena. Déjame, Beltran, mirar
celos por tu celosía.
Déjame, pues me conoces.
Beltran. ¿Celosía yo? ¿Y qué tal?
De ébano de Portugal.
—*la Noche toledana,* II, vi.

1816. *desenamorarse:* the manuscript has *desanamorarse.*

1870. *segun por los ayres andas:* "Ir por los ayres, es andar levantado de pensamiento, o hazer diligencia para alguna cosa con gran presteza, como los que por arte de nigromancia, dizen ir de vn lugar à otro en poco espacio de tiempo."—Covarrubias, under *ayre.*

"*Ortuño.* . . . si se descuida,
entrarás como primero.
Comendador. ¡Bueno, a fe de caballero!
Pero ¿el villanejo cuida?
Ortuño. Cuida, y *anda por los aires.*"
—Lope: *Fuente Ovejuna,* II, v.

"Yo no soy bruxo para gustar de andar por los ayres" says Sancho Panza—*Don Quixote,* II, cap. 41, f. 153r. Cf. also the note in *Persiles y Sigismunda, op. cit.,* I, p. 331.

1917. *Juan Latino:* Practically all that tradition handed down about this illustrious negro was gathered in the extremely interesting play *Juan Latino.* by Diego Ximénez de Enciso, and printed in the *Segunda parte de comedias escogidas de las mejores de España* (Madrid, 1652), a volume I have before me. In the opening scene Dr. Carlobal, a clergyman, chides his sister doña Ana for

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her many flirtations, for the liberty with which she treats her numerous suitors. She replies in a spirited way that the doctor has forgotten that he is her brother, not her husband, and that on St. John's Eve she proposes to enjoy the masks and gaieties. Her brother threatens to marry her off immediately, whereupon she says:

> "¿Yo casarme con hombre que no sea
> duque, marqués o conde? ¿Yo casada?
> ¿Doña Ana Carlobal, a quien desea
> seruir el mundo, y festejar Granada?"

While doña Ana is discussing her suitors with her servant, shouts are heard, with mingled music and song, and a crowd of revellers passes the house. They are chiefly students, and among them is young Juan (Latino) attached as slave to the person of the youthful D. Gonzalo, son of the duque de Sesa. In the confusion Juan picks up Ana's ribbon which had fallen from the window, the indication being, according to certain superstitions connected with St. John's Eve, that Ana will marry the negro lad, Juan.

In the next scene we deal with the uninteresting subplot, the discontent of the Moriscos and their reform, all of which however, permits the introduction later of D. Juan de Austria.

We then have a typical students' scene in which Juan goes through the usual torments of these episodes (gargajeanle todos) and excites particular envy because he wears doña Ana's ribbon.

Then follows the session of an Academy at the Duke's house, in which Juan wins the applause of all by a very learned disquisition on the invention of printing, and the origin of writing. Juan is thereafter entrusted to Dr. Carlobal, that his education may be perfected, and his promise fulfilled.

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In the second act, Juan aspires to a professorship at the university, and desires to compete for it with a certain Villanueva, already *maestro* and *catedratico.* He pleads eloquently with his master the Duke for his freedom, in order that his *oposicion* may be taken seriously, but the Duke puts him off with vague promises. In the meantime doña Ana, always eager to learn, demands a teacher of her brother who selects Juan Latino. In this way Juan sees a great deal of her, teaching her not only *gramática* as Lope puts it, but *amo, amas.* He also recites verse to her which is rather free from the usual *culteranismo,* and sings to the "biguela."

We now have the interesting scene of the *oposición* in which Villanueva attempts to defend his professorship, but in vain, as Juan's dignity, self-possession and learning carry the day.

In the third act, Juan has made great strides in his suit for doña Ana's hand, but to the displeasure of Dr. Carlobal who did not engage him "to make love to his sister." D. Juan de Austria now appears on the scene, honors Juan Latino in various ways and promises to intercede for him with the Duke, so that Juan may become a freedman. D. Juan de Austria eulogizes him in the following sonnet:

"Hijo de esclauo soy; naci en Baena,
donde las letras aprendi primero;
creci siguiendo el centro verdadero,
premio que a la virtud el cielo ordena.
No me ha estoruado mi amorosa pena
que sea de Granada Racionero,
Orfeo, Marte, Ciceron, Homero,
en voz, en armas, en Latin, en vena.
Catredatico fui, Griego excelente,
y, en fin, varon insigne, pues que llego
a ser deste lugar Colector digno.

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Y como le llamó por eminente
la antigua Roma a su Adriano, el Griego,
la noble España me llamó el Latino."

If these details are true, they give us new facts in Juan's career. We also learn that doña Ana had a brother who was *licenciado* and *alcalde* of Granada, while Dr. Carlobal, the clergyman, is called "fundador de la celebrada Vniversidad de Osuna." Whether D. Juan Téllez Girón, fourth Count of Ureña, and founder of the University of Osuna (1548), called Carlobal to some important position I am unable to ascertain.

In the midst of great pomp and ceremony Juan is finally made *Doctor*, the last act devoting considerable space to the usual *vejamen*. The latter is pronounced by the chief wit of the play, Castillo, who relates various anecdotes concerning Juan, characterizing him as follows:

". . . un dia naturaleza
tuuo ciertas combidadas,
Diosas de aquellos contornos,
que de camino passauan.
Era Sabado, y, muy triste
de no poder regalarlas,
se puso a hazer vn menudo,
y aun dizen que era de baca.
Tomô vna larga morcilla
la naturaleza sabia,
y començò a echar en ella
letras, lenguas, esciencias varias,
nominatiuos, gerundios,
en fin, toda la gramatica,
la teologia, y las artes;
pero echó pimienta harta;
que al cozer esta morcilla,
salio como vna gualdrapa.
Minerua, diosa de guerra,

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viendo que es rey de las armas
el claro Duque de Sesa,
embiòsela a su casa,
donde ha los años que veis
que està al humero colgada,
sin que la dè libertad;
que aun ay morcillas esclauas.
Verdad es que el señor Duque,
sabiendo de Juan las gracias,
le dio estudio, que fue hazer
de vn cueruo vna aguila braua."

Juan Latino, now *maestro, catedratico, doctor,* and *liberto,* attains his final and chief honor in the hand of doña Ana.

These statements do not agree with most of those made by Bermúdez de Pedraza in his *Antigüedad y excelencias de Granada,* and quoted by Clemencín (edition of *Don Quixote,* note 10 to preliminary verse). In fact no two writers agree on the details of Juan Latino's life, which seem to have been handed down chiefly by word of mouth. One of the most interesting facts in the life of Juan Latino, and one which relates him more intimately to Lope, is the connection between their respective patrons. D. Gonzalo Fernández de Córdoba, third duke of Sessa, and grandson of *el Gran Capitán* was the owner of the negro scholar; while D. Luis Fernández de Córdoba Cardona y Aragón, sixth duke of Sessa, grandson of doña Beatriz de Córdoba y Figueroa, *nieta del Gran Capitán,* was Lope's patron and intimate friend.

I cannot disentangle the confusion which seems to exist regarding doña Ana's brother and father, although the assertion of Pedraza, that the latter was *licenciado, y Gobernador del estado del duque de Sesa* lends some authority to Lope's statement that he was a *veinticuatro.* Enciso, we saw, gives doña Ana two brothers, one of

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whom is *Licenciado* and *alcalde*. Pellicer, in his edition of *Don Quixote*, Madrid, 1787, p. 233, states briefly that Juan Latino died in Granada in 1573, while Ticknor and others guardedly say "after 1573." Nicholas Antonio may be responsible for this uncertainty. He says: Jacet in Sanctae Annae paroeciali ecclesia Granatensi, uti fert prae se lapidis titulus, quem ipse in ea urbe agens excripsit: Del Maestro Juan Latino, Catedratico de Granada, y doña Ana de Carleval su muger y herederos. MDLXXIII; (followed by six hexameter verses). Cf. also Gallardo's *Ensayo de una Biblioteca española*, III, no. 2627; and Rodríguez Marín: *Luis Barahona de Soto* (Madrid, 1903), p. 35, and an article in *el Imparcial* (de Madrid), 1916, November 19th, which adds practically nothing to previous information. Line 1927: al for el?

1977. *quieres darle vn filo en mi:* Compare the phrases: "no dejarán los Zoilos, los Cínicos, los Aretinos y los Bernias de *darse un filo* en su vituperio, sin guardar respeto a nadie."—Cervantes: *Novelas, dedicatoria;* and "gente de la hampa, y de mi talle y marca, con quien pudiera darme tres o cuatro filos cuando quisiera."—*Guzmán de Alfarache*, 2a parte, libro 2°, cap. 2.

Act III: The scene remains the same.

2036. [*amor*] *o accidente, o eleccion:* cf. below, verse 2177, where the same idea fits better into the mouth of a *culta* like Nise than a regenerate *boba* like Finea. Both words are without the usual cedilla in the manuscript. In connection with this whole speech, cf. above, on the influence of Ovid's *ars amatoria*. In its last analysis, what Finea says is a fusion of Ovid and León Hebreo, conceived in moderate *culto* style.

2090. *catredatico:* cf. verse 1083.

2099. *Duardo:* as elsewhere, 3 syllables.

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2107. *endiosada:* "endiosarse, vale entonarse, erguirse y ensoberbecerse."—*Dic. de aut.*

"¡Oh secretaria cruel
de la ninfa melindrosa,
la que se alcorza y endiosa,
la que viendo en un papel
un San Jorge dibujado,
de la sierpe se espantó!"
—Lope: *los Melindres de Belisa,* II, xxii.

2110. *Petrarca:* (1304–1374) Nise could have read Petrarch in Spanish. I have in mind two editions: *Triumphos: Traslacion de los seis triunfos de Francisco Petrarca de toscano en castellano, hecha por Antonio de Obregon* (Sevilla, 1526), in folio, goth.; *Sonetos y canciones del poeta Francisco Petrarca que traduzia Henrique Garces, de lengua thoscana en castellana* (Madrid, 1591).

Garçilaso: Garcilasso de la Vega (1503–1536), one of the greatest of Spanish lyric poets. Cf. Fitzmaurice-Kelly, *Historia de la Literatura castellana* (ed. 2, Madrid, 1916), p. 137 and 404; Cejador: *Historia de la Lengua y Literatura castellana,* II, p. 70ff.

2111. *Virgilio:* On Virgil, and the influence of Virgil's *Aeneid* in Spanish literature of the Renascence, cf. Schevill: *Studies in Cervantes,* III, in *Transactions of the Connecticut Academy of Arts and Sciences,* vol. XIII, p. 475ff.

Taso: There are two Italian poets of this name: Bernardo Tasso (1493–1569) and his more famous son Torquato Tasso (1544–1595). The former's epic poem *Amadigi* may interest readers of *Amadis de Gaula;* the latter's master piece, *Gerusalemme liberata,* was imitated by Lope in his *Jerusalem conquistada,* and the *Aminta* was translated into Spanish by Jáuregui (1607).

2117. On Heliodorus cf. verse 279.

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2119. *Rimas de Lope de Vega:* Of Lope's *Rimas* printed before 1613, Nise could have possessed: *la Hermosura de Angélica, con otras diversas rimas* (Madrid, 1602); the same volume contains *Segunda Parte de las Rimas,* f. 242, and *Tercera Parte de las Rimas,* f. 342. This volume was several times reprinted between 1602 and 1613. Cf. also Gallardo: *Ensayo,* IV, nos. 4214, 4215; Lope's *Rimas Sacras* were not printed until 1614, and his *Rimas humanas y divinas* not until 1634. On Lope de Vega, cf. Fitzmaurice-Kelly, *op. cit.,* p. 436.

2120. *Galatea de Cervantes:* Cf. the edition Schevill-Bonilla, *op. cit.* In *el Premio del bien hablar,* I, x, Lope mentions Cervantes, and again in *la Viuda valenciana, I, xv,* together with the *Galatea;* in the first case especially, for the sake of the rime. Cf. also Fitzmaurice-Kelly, *op. cit.,* p. 383.

2121. *el Camoes de Lisboa:* Luiz de Camões (1524?–1580) famous Portuguese poet, whose great epic *Os Lusiadas* was first printed in Lisbon, 1572. Cf. Theophilo Braga: *Camões, epoca e vida* (Oporto, 1907).

2122. *Los Pastores de Belen: Pastores de Belen, Prosas y versos divinos* de Lope de Vega Carpio (Madrid, 1612). On this book cf. Renert, *Life of Lope de Vega,* p. 200ff.

2123. *Comedias de don Guillen de Castro:* (1569–1631); no volume of Castro's plays in print as early as 1613 (the date of *la Dama boba*) is known as far as I can ascertain, the first editions of his plays being *Primera parte* (Valencia, 1621), *Segunda parta* (Valencia, 1625). But this passage of Lope must not be taken seriously, as does, for example, the editor of *Las Mocedades del Cid* in *Clásicos castellanos* (Madrid, 1913), p. 22, note. In the first place the word *Guillen* was convenient as a rime word; in the second place it is not unlikely that Lope

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(i.e., Nise) possessed some manuscript copies of Castro's plays, which would amply explain his statement. On Castro, cf. Fitzmaurice-Kelly, *op. cit.*, pp. 253 and 383; Cejador, *op. cit.*, IV, p. 184ff.

2124. *Liras de Ochoa:* no *liras* by any Ochoa are known to me, and it is futile to theorize as to his identity. La Barrera has a note on one Ochoa praised by Cervantes in his *Viaje del Parnaso*, cap. 2, vs. 8ff., where he is called "el Licenciado Juan de Ochoa" (cf. *Obras completas de Cervantes* (Madrid, Rivadeneyra, 1864), XII, p. 363. La Barrera inclines to the belief that the poet mentioned by Cervantes is the playwright Juan de Ochoa, of whom the Biblioteca Nacional possesses a *comedia: el Vencedor vencido;* cf. his *Catálogo del teatro antiguo español*, p. 285; the play is no. 3428 in Paz y Melia's Catalogue.

2125. *Luis Velez:* Luis Vélez de Guevara (1578–1644) a famous dramatic poet and friend of Lope de Vega. (Cf. the the admirable introduction prefixed by Professor Bonilla to his critical edition of *el Diablo Cojuelo, op. cit.*). Professor and Señora de Menéndez Pidal have printed an edition of Vélez de Guevara's play *la Serrana de la Vera* (Madrid, 1916). Both Lope and Cervantes speak of him with high praise. Cf. La Barrera's *Catálogo*, p. 463, and his note, XII, p. 389, in the already mentioned *Obras completas* of Cervantes; Fitzmaurice-Kelly, *op. cit.*, p. 438; Cejador, *op. cit.*, p. 215ff.

2126. *en la Academia del duque de Pastrana:*

1. This *duque de Pastrana* (the third of the title) is don Ruy Gómez de Silva y Mendoza (1585–1626). Of his personal appearance Espinel says (*Marcos de Obregón*, parte II, descanso xi): "Acuérdome de ver salir a un Duque de Pastrana una mañana como ésta, a caballo, con un semblante más de ángel que de hombre,

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elevado en la silla, que parecía centauro, haciendo mil gallardías, y enamorando a cuantas personas le miraban." He is praised by Cervantes in his *Viaje del Parnaso,* cap. viii, near the end, but the tribute is of that perfunctory kind paid to a Maecenas by a poor poet:

"y que la fama, en la verdad ufana,
contaba que agradó con su presencia
y con su cortesía sobre humana;
que fué nuevo Alejandro en la excelencia
del dar; que satisfizo a todo cuanto
puede mostrar real magnificencia."

But this tells us nothing of the Duke as a literary light, although we are led to believe by the mere fact that Cervantes praises him, that he could appreciate the gifts and writings of others. He was Ambassador in Paris and Rome under Philip III, and Philip IV; his contemporaries also state that he was especially fond of the sports, and excited admiration as a *torero.*

2. The academy mentioned by Lope was doubtless the Academia Selvage, first called *El Parnaso,* opened in February, 1612, in the house of D. Francisco de Silva, a brother of the Duke of Pastrana, the latter being presumably its most illustrious patron. According to the Licenciate Pedro Soto de Rojas (*Desengaño de Amor,* Madrid, 1623, f. 181): "assistieron en esta academia los mayores ingenios de España, que al presente estaban en Madrid." We may assume that among them were Lope, Vélez de Guevara, and perhaps Espinel and Cervantes. Cf. La Barrera: *Nueva biografía de Lope de Vega,* pp. 183 and 571.

3. On these academies, which were patterned after Italian prototypes (on which see Sandys, *A History of Classical Scholarship,* II, p. 81) Suárez Figueroa says in his *Plaza universal* (Madrid, 1615), f. 63: "En

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esta conformidad descubrieron los años pasados algunos ingenios de Madrid semejantes impulsos, juntándose con este intento en algunas casas de Señores, mas no consiguieron el fin. Fue la causa quizá porque, oluidados de lo principal, frecuentaban solamente los versos aplicados a diferentes asuntos. Nacieron de las censuras, fiscalías y emulaciones no pocas voces y diferencias, pasando tan adelante las presunciones, arrogancias y arrojamientos, que por instantes no solo ocasionaron menosprecios y demasías, sino también peligrosos enojos y pendencias, siendo causa de que cesasen tales juntas con toda breuedad." (Discurso XIV, de los Academicos). Lope himself presented his *Arte Nuevo de hacer Comedias* to one of these numerous academies, and mentions an "Academia de Madrid" in his dedication of the *Laurel de Apolo.* Cf. also La Barrera: *Nueva biografia, op. cit.*, pp. 151, 176; Luis Fernández-Guerra y Orbe: *D. Juan Ruiz de Alarcón y Mendoza* (Madrid, 1871), p. 529 (a list of academies); Navarrete, *Vida de Cervantes,* pp. 123 and 482ff.; Schack, *Geschichte der dramatischen Literatur und Kunst in Spanien* (Frankfurt, 1854), II, p. 39ff.; a note on D. Juan de Silva, in II, p. 304 of the *Galatea, op. cit.*

2127. *Obras de Luque:* Judging from Nise's literary taste, especially her fondness for the poetry of the *conceptistas,* it is possible that this Luque mentioned by her father is Juan de Luque, "natural y abogado de la ciudad de Jaén," whose *Divina Poesia y varios conceptos a las fiestas principales del año, que se ponen por su calendario con los Santos nueuos y todo genero de poesias,* was printed at Lisbon in 1608. He says in his prologue: "uso de toda suerte de poesias de las que hoy corren en nuestra España, y aun algunas que no las he visto en ningun autor, como son un soneto en laberinto, en cuyas primeras, medias y ultimas letras hay sentencias leyen-

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dolas hacia bajo, y redondillas duplicadas; que me ha parecido compostura muy acomodada para conceptos de larga disposicion; y. un soneto en siete lenguas, que no me costó poco trabajo." And again: "Ansi que podrá servir esta obra de *Arte Poetica*, pues el que quisiere hacer soneto con remate terciado, en repeticion, o de otra suerte de las que se practican; o cancion, o otro cualquier género de poesia, aqui la hallará, buscandola por la tabla."

Another Luque is Gonzalo Gómez de Luque, whose absurd rhymed tale of chivalry *Libro primero de los famosos hechos del principe Celidon de Iberia* (Alcalá, 1583), may also have appealed to the taste of a romantic girl like Nise. Cf. note, II, p. 335 of *La Galatea, op. cit.* Lope had to use the name for the sake of the rime, hence the uncertain identity.

2128. *cartas de don Juan de Arguijo:* (1564?–1623); among the poetic forms used by Arguijo are *epístolas* which may be the *cartas* to which Lope refers. Cf. Fitzmaurice-Kelly, *op. cit.*, p. 374, and Cejador, *op. cit.*, p. 141ff.

2129. *cien sonetos de Liñan:* Pedro de Liñán de Riaza (d. 1607). Cf. *la Galatea, op. cit.*, II, p. 319; Cejador, *op. cit.*, III, p. 136ff. In as much as Octavio tells us that Nise's library contained "librillos, *papeles y escritos varios,*" we may infer that such poetry as had not been printed at the date of our play, 1613, was possessed by her (or Lope) in manuscript. This was a very common state of affairs at this time, when many works were known only through manuscript copies. We have no reason for doubting that Lope possessed many of them in his library. This would apply to Ochoa, Luis Vélez, Arguijo, Liñán and possibly Castro, of the above mentioned list.

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2130. *Herrera el diuino:* (1534?–1597); cf. Adolphe Coster: *Fernando de Herrera (el Divino)*, (Paris, 1908); and, *ibid., Algunas obras de Fernando de Herrera* (Paris, 1908); *La Galatea, op. cit.,* II, p. 327; Fitzmaurice-Kelly, *op. cit.,* pp. 175 and 400; Cejador, *op. cit.,* III, p. 89ff.

2131. *el libro del Peregrino:* Lope's *el Peregrino en su Patria,* first printed at Sevilla, 1604 (cf. Gallardo, IV, no. 4212). It is an artificial story of adventure, pedantic, and marred by digressions and bad taste. Moreover, Lope's prose style is inclined to be mediocre, dull and *culto.*

2132. *el Picaro de Aleman:* The well known rogue story by Mateo Alemán (1547–?), *Guzmán de Alfarache,* was printed in two parts, the first at Madrid, 1599, the second at Lisbon, 1604. Cf. Fitzmaurice-Kelly, *op. cit.,* pp. 230 and 370; Cejador, *op. cit.,* IV, p. 130ff.

2167. *sala:* "salas se llaman vnas pieças grandes de Palacio, en lo baxo dêl, donde se juntan los Consejeros de su Magestad a despachar los negocios de justicia y gobierno."—Covarrubias.

2177–8. Cf. the beginning of act III; *eleccion* and *accidente* are without the usual cedilla.

2182. *estrellas que conçiertan las voluntades:* According to *culto* poetry love is considered a disease, and the influence of the stars brings on "el accidente de una enfermedad"; as such, "accidente" is frequently found in contrast with "eleccion, o albedrio."

> "No digo yo que fuerzan las estrellas;
> que inclinan digo; pero tú no quieres
> por tu elección ni por que inclinan ellas.
> Amor ¿qué se ha de hacer de las mujeres,

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que ni vivir con ellas ni sin ellas
pueden nuestros pesares y placeres?''
—Lope: Sonnet 278 (*Obras no dramáticas* in *Biblioteca de autores españoles*).

''Pero si las estrellas daño influyen,
y con las de tus ojos nací y muero,
¿cómo las venceré sin albedrío?''
—Lope: Sonnet 168.

''. . . En tanto que este aplique
remedios a su amor o a su accidente,
Don Arias, y su vida pronostique,
por otra parte quiero yo que intente
el interés curar a esta señora
de la dureza que en el pecho siente.''
—Lope: *La Niña de Plata,* II, viii.

''El amor que le he cobrado en este poco de tiempo que le he visto es de suerte, que me fuerza a que atropelle con todo, y habiendo de ser yo la rogada, venga a rogarle: fuerzas son de estrellas y oculta inclinación; que no se puede alcanzar la causa de adonde procede tan gran mudanza como la que vengo a ver.'' —*el Donado hablador, op. cit.,* I, cap. 5, near the end. Cf. also Lope: *Al Pasar del arroyo,* I, ii; *Quien ama no haga fieros,* I, vii; *la Noche de San Juan,* II, f. 77v; *el Caballero de Olmedo,* I, iii.

2215. *pensamientos:* cf. above, verse 635.

2220. *Todo es mudanzas amor:* In as much as Octavio says ''vaya el baile del otro día,'' Liseo's phrase contains a pun on the step of a dance. The chief interest in this dance for us, lies in its pronounced popular character. We may recall that in *Don Quixote,* II, xx, Cupido [amor] dances a *mudanza,* on which occasion, however, it is a formal dance, as is also the case in Moreto's *el Desdén con el desdén,* II. The double meaning of

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mudanzas de amor and *mudanza,* the step of a dance, is not uncommon in the *romances.* See, in the ballad beginning:

"En el tiempo que Celinda—cerró airada la ventana etc."

the verses:

"Que en el villano de Amor—es muy cierta esta mudanza,
y la danzan muchas veces—los que de veras se aman."

And in the ballad beginning:

Abindarraez y Muza—y el Rey Chico de Granada etc."

the verses:

"Entre tanto el rey y Muza—estaban con Zaida y Zara,
cansados de tantas vueltas,—que son de amor las mudanzas."

Compare also such stereotyped phrases as, "todo es enredos amor," "todo es engaños (or industrias) amor."

2238. *cadenas y vandas:* "era un hombre de hasta cuarenta años, algunas canas, agradable presencia, calvo, de mediana estatura, calza de obra, galas al uso, *una vanda* de oro al cuello *de las que se comenzaban a usar entonces."* Liñán y Verdugo: *Guía etc.: Novela y escarmiento segundo.* The *vanda* was an effeminate trait, and generally worn by *lindos;* cf. also vs. 2247.

2245. *tranzelin en el sombrero:* other forms are *trencillo, trencellin:*

"no hay *trencellin* de diamantes
que se acabe en otro nombre,
ni tiene la corte un hombre
cuyos coletos y guantes
espiren olor igual."
—Lope: *el Ausente en el lugar,* I, v.

"La cabeza adornada
de un sombrero, la falda levantada,
de un trencellin ceñido."
—*La Gatomaquia,* VII.

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2247. *cadenita de oro al cuello:* no young gallant was satisfied to go without a chain, and very frequently, if he could not afford one of gold, he wore a false one (*de alquimia*).

2249. *en los brazos el griguiesco:* "los griguiescos se llamaron así de *grex gregis* y la lana del ganado, si no es que vinieron de Grecia; son hábito descansado, aunque las calzas son mejores para las armas."—*la Dorotea,* IV, iii; cf. also the next two notes. The singular, as here, is less common than the plural; cf. *Los Comendadores de Córdoba,* III;

—"Para la segunda vez
tengo un grigüesco valon,
que es lo bajo de un capon."

also Covarrubias under *çahon:* "por otro nombre calçon o greguesco"; and Cervantes: *el Gallardo Español,* Schevill-Bonilla ed., I, p. 68, vs. 16.

I assume that in saying that Amor wore the *griguiesco* on his arms, Lope is ridiculing the width and fullness of the sleeves which might well have resembled that garment. In verse 2303 we are again told that Amor wore *la manga ancha* (perhaps with the double meaning that "Love may be unscrupulous"), and *el calzon angosto* which latter garment was close fitting, while the *gregüescos* were loose breeches, extending, when first introduced, to the ankle, later from the hip to the middle of the thigh. The latter style was worn especially by soldiers, pages, etc., during this very period, the first third of the seventeenth century.

Lope's ridicule of wide sleeves recalls a passage in Quevedo, *Visita de los chistes,* where we have an amusing description of the costume of *don Diego de Noche* who had found a pair of sleeves big enough to wear as *gregüescos:* "Muy angosto, muy a teja vana, las carnes de venado, en un cendal, con unas mangas por gregüescos y una esclavina por capa . . . se llegó a mí

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un rebozado etc." (*Obras, op. cit.*, I, p. 345). Cf. also, Luna: *Lazarillo de Tormes,* II, cap. 1: "[los vestidos] ni tenian principio, ni fin: entre las calzas y sayo no habia diferencia; puse las piernas en las mangas, y las calzas por ropilla, sin olvidar las medias que parecian mangas de escribano." And Tirso de Molina, in his *Cigarrales de Toledo* (Victor Said Armesto ed., Madrid, 1913, p. 101) has the following passage: "Causó novedad el trage de los nuevos dogmatiçantes, porque las coronas de la ingrata ninfa no ceñían sus sienes como se acostumbrava, sino sus cinturas. Pudo ser por llamar a los desta facultad, que tan mal se dan a entender por palabras, bachilleres de estómago. Y aunque curiosamente vestidos, havían mudado el uso hasta en el modo de su adorno, porque traían los baqueros de tela abotonados por las espaldas, las rosetas de las ligas les servían de cuellos y puños, y los puños y cuellos de ligas, las mangas de gregüescos y los gregüescos de mangas, a imitacion de su poema."

2251. *las ligas con rapazejos:* "vieron que venia con vnas medias de seda encarnada, con *ligas* de tafetan blanco, y *rapacejos* de oro y aljofar, los greguescos eran verdes, de tela de oro."—*Don Quixote*, II, cap. 49, f. 186v.

2253. *çapatos al uso nuebo:* (capatos in the manuscript) "Lleuaua la espada sobre el ombro, y en ella puesto vn bulto, ô emboltorio, al parecer, de sus vestidos, que al parecer deuian de ser los calçones o greguescos, y herreruelo, y alguna camisa, porque traia puesta vna ropilla de terciopelo con algunas vislumbres de raso, y la camisa de fuera; las medias eran de seda, y *los çapatos quadrados* a vso de Corte."—*Don Quixote,* II, cap. 24, f. 93r. According to some writers, the origin of this custom is attributed to the Duke of Lerma, who suffered much from bunions; cf. also vs. 2301.

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2255. *sotanilla a lo turquesco:* It is difficult to describe Spanish garments patterned after foreign models. In this particular case, I can only mention Turkish or Moorish apparel which resembled a short cassock. Diego de Haedo, in his *Topographia e Historia General de Argel* (Valladolid, 1612) says of the men of Algiers: "El vestir de todos estos es primeramente vna camisa y çaraguelles de lienço, y quando haze frio, vn sayo de paño de color que les da por abaxo de la rodilla, *como sotana pequeña,* a que llaman *Gonela, o Goleila,* mas en verano no la traen; y en su lugar ponen muchos otra camisa de lienço delgada, larga, y muy ancha, y muy blanca, a que ellos llaman *Adorra*" (fol. 8, col. 2). In chapter 26 (Del vestido de todos los turcos de Argel, etc.), f. 20r., col. 1, he says: "Encima deste jalaco traen de ordinario vna ropa que llaman *tafetan,* que es a manera de *sotana* de clerigo, habierta por delante, y con botones en el pecho, la qual de la misma manera tiene las mangas cortas hasta los codos, y es larga hasta media pierna, y a vezes mas, o a lo menos passa siempre de la rodilla, es tambien de algun color, etc." Again speaking of women: "O (lo que muchas vsan) traen sobre la camisa de tela otra de seda, de cendal o tafetan muy delgado, de algun color, que les llega hasta los pies; y si haze gran frio traen debaxo vn sayo de paño, o de colchas, como traen los maridos, a que llaman *gonila,* y otros *goleyla*" (fol. 27, col. 2). A garment worn by the Moors in Spain, and adopted with slight modification by the Christians for specific occasions, notably the joust, or "para lucir," was the *marlota.* It was a kind of loosely fitting *sayo,* or man's frock, and Dozy in his *Dictionnaire détaillé des noms des vêtements chez les Arabes* (Amsterdam, 1845), p. 412, speaks of it at length. In Spanish literature it is frequently mentioned together with the *capellar,* a short mantle worn hanging from the shoulders. Cf. Dozy,

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op. cit., p. 350. Both garments may be found in a number of *romances moriscos,* and were much worn in Lope's time. In the latter's poem *la Mañana de San Juan* note the following stanza (30):

"Su padre, invicto de su edad, un dia,
con el vestido arábigo de España,
que nos dejó su antigua monarquia,
marlota, capellar, adarga y caña,
el céfiro del alba desafia
en el jinete que de sangre baña,
en tal aurora, que por justas leyes
obliga tal mañana a tales reyes."

That the *marlota* was also a street garment may be seen from the following passages found in the *romances moriscos:*

"Y que en vez de echarte al hombro—la malla y turqués alfange,
te eches bordadas marlotas,—y vayas a ruar calles."

. . . . .

"Sale galan, aunque triste,—para mostrar por sus galas
que parte rico y contento,—pues de ello gusta su dama.

Con muchos racimos de oro—una marlota encarnada,
acuchillada a reveses,—y en tela verde aforrada, etc."

Lope may have implied that the *sotanilla a lo turquesco* was different from the usual *sotanilla* in that it was embroidered and colored, finer than the *gonela* or *goleila* and possibly more like the *marlota.* It is all a matter of unsatisfactory guessing. On Moorish garments see also the edition of Ginés Pérez de Hita's *Guerras civiles de Granada, Primera Parte* (Madrid 1913), by Paula

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Blanchard-Demouge, pp. 71ff. Many costumes of the Spanish people in Lope's day were patterned after foreign models, and as evidence of this vogue the following passage may be cited: "Nuestra España de cada dia usa nuevos trajes, no bastando pragmáticas y provisiones para remediar tan numerables gustos, sacando cada uno nueva traza, nuevo modo de vistir, no más de como le pasó por la cabeza, imitándole todos como a verdadero restaurador de las galas, y de mayor curiosidad, ya perdida en el mundo. Usa el italiano, el francés, el flamenco, el inglés, el turco, el indio, desde que tuvo principio su nación, de una misma forma de vestido, sin haber mudado el uno ni el otro el turbante, y solo el español es variable, no habiendo camaleón que así mude de colores como él de trajes y diversas hechuras."—*el Donado hablador, op. cit.*, II, cap. 6.

2261. *Corto cuello y puños largos:* a narrow or simple collar without the usual ruffs (*lechuguillas*). The small collar was more characteristic of the beginning of the reign of Philip II; about 1562 the elaborate collars known as *marquesotas* became popular; according to Rodrigo Méndez de Silva, *Catálogo real genealógico de España* (Madrid, 1636), this monstrosity was introduced into Spain by an Italian marquis who suffered from scrofula and concealed his disease by means of the *marquesota.* Alarcón tells a similar tale about a young gallant, *La Verdad sospechosa,* I, iii, an interesting scene, in which the author makes an amusing plea for the *valoncilla angosta.* In 1623 an effort was made to introduce a *valona llana,* without ornamentation or color, but the result was only the introduction of a new vogue, the *golilla.*

The *puños largos* were also worn by fops and dandies. "Todas mis ansias consistian acerca de mi ornato y atauio: no desflorado el çapato, al vso pecho

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y cabello, *grandes puños,* cuello con muchos anchos y azul, pomposas ligas, medias sin genero de flaqueza."—*el Passagero, Aliuio* II, p. 71. In Lope the young gallants frequently wear *puños a lo veneciano:* cf. *la Viuda valenciana,* I, iv.

2265. *guante de anbar adobado:* "fué un gentil hombre, bien aderezado al uso de ahora, cuello azulado y abierto, calza entera de obra, sombrero con plumas, espada dorada, ferreruelo aforrado en felpa, *guante de ambar,* y al cuello una vuelta de cadena de oro de moderado peso."—*el Donado hablador, op. cit.,* I, cap. 4. Compare also:

"*Fenisa.* Éstos son guantes: bien puedes
tomar estos cuatro pares.
Lucindo. ¿Son de ambar?
Fenisa. Si. No repares."
—Lope: *el Anzuelo de Fenisa,* I, x.

For an anecdote, turning on *guantes muy olorosos,* cf. Timoneda, *el Buen Aviso, op. cit., cuento liv;* also the quotation, verse 2245; Señor Bonilla's delightful little volume, *De Crítica cervantina* (Madrid, 1917), p. 101ff., tells us of the perfuming of gloves at length.

2267. *gran jugador del vocablo:* "jugar del vocablo: usar del con gracia, en diversos sentidos: que freqüentemente es decir equívocos."—*Dic. de aut.* For one of these "puns" cf. Lope:

"*Flora.* Ana se llama.
Conde. A nadie perdona agora.
Marcelo. Jugó el Conde, mi señor,
del vocablo. ¡Triste caso!"
—*Quien ama no haga fieros,* I, x.

"Los pobres hacen retablo
de sus duelos y pesar;
no hay dinero que jugar,
y juégase del vocablo."
—*los Comendadores de Córdoba,* III.

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2275. *chapeton castellano:* the name given to a Spaniard returning from the Indies, and, generally, in poverty; the epithet was used in Mexico according to the *Dic. de aut.,* and was equivalent to our "greenhorn." Cf. Lope; (Tristan chides his master for being so easily duped):

"¡Qué chapetón estás en estas Indias!"

—*el Anzuelo de Fenisa,* II, viii.

In the *Passagero, op. cit.,* p. 268, the word has the meaning of *pelón,* "a bald-headed man," presumably because chapeton means one who has been fleeced in the Indies. Cf. also *el Diablo cojuelo, op. cit.,* p. 138, and *la Dorotea, op. cit.,* II, iv.

2293. *¡Dexa las auellanicas, moro!*
—que yo me las vareare—: The same refrain may be found in a *cantar* in *el Villano en su Rincón,* III, ii. It is much more appropriately used there as the scene takes place in an olive grove, and the merry-making is combined with the task of gathering the olives. Moreover, the refrain manifestly is a part of the *romance* there sung, which cannot be said of the *cantar* in *la Dama boba.* The surmise is justified that having met with great applause in *el Villano en su Rincón* (written beween 1604 and 1618, presumably about 1612), the dance with its refrain was reintroduced in *la Dama boba.*

2295. *el Amor se ha buelto godo:* "para encarecer la presuncion de algun vano, le preguntamos, si deciende de la casta de los godos."—Covarrubias. "Quise hacerme de los godos, emparentándome con la nobleza de aquella ciudad."—*Guzmán de Alfarache,* 1*a* parte, libro 3°, cap. 1; cf. also, 2*a* parte, libro 3°, cap. 5; Luna: *Lazarillo de Tormes,* cap. 3; Lope: *el Anzuelo de Fenisa,* II, xvii; "No dirá uno: soy virtuoso o soy bueno; sino: *soy de los godos,* o soy de tal o de tal linaje, descen-

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diendo de tal casta o de tal parentela."—Torquemada: *Colloquios satíricos* (*tercera parte del colloquio de la honra*).

2299. *liga de oro:* cf. above, verse 2251; on the *liga* D. Juan Sempere y Guarinos, *Historia del luxo y de las leyes suntuarias de España* (Madrid, 1788), II, p. 56, has an interesting statement: "Las medias eran de carisea, estameña, paño, ligadas con atapiernas, o senogiles, que por los Italianos digeron ligagambas, y hoy *ligas.*"

2301. *sonbrero y çapato romo:* "si bien ya se usan [sombreros] altos, ya bajos, ya voleados, ya *romos,* todos vienen a tener las alas redondas y sin esquinas."—Fernández de Avellaneda: *Don Quixote,* cap. 25. On the changing vogue in shoes we find in *el Donado hablador,* II, cap. 6: "aun con tener yo más de cincuenta años, poco más o menos, tengo experiencia de la diversidad de zapatos que se han usado, tan diferentes en su hechura, porque unos vi redondos, otros puntiagudos, de una suela, de dos, y de tres, y de cuatro; otros *romos,* con orejas y sin ellas, largos de pala y corta; y si en el calzado es esto, ¿qué será en lo demás?" Cf. also verse 2253.

2309. *matamoros:* "a boaster, blusterer"; one of many similar compounds: *matasicte,*—Luna: *Lazarillo,* cap. 1; *matacandiles, ibid.,* cap. 8; *matamoscas* (mata-siete-de-un-trompon) in *Biblioteca de las tradiciones populares españolas* I, p. 121, cited R. Koehler, *Kleinere Schriften,* I, p. 564.

2313 and 2315. "*¡Amor loco, y amor loco!*
¡Yo por vos, y vos por otro!" These two verses are sung in Moreto's play, *Yo por vos, y vos por otro,* I, iv and v.

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2323. *de Duardo con Finea:* Lope means Nise: in the heat of writing he occasionally confuses the names of his characters. Thus, in the last act of *la Niña de Plata,* the names of Dorotea and Teodora are exchanged, which creates confusion for the reader.

2345. *que nunca se caso bien*
quien se casso por vengarse: Compare:

"que nunca por la venganza
son buenos los casamientos."
—Lope: *Quien ama no haga fieros,* III, i.

2394. *Pues adios:* given to Laurencio in the manuscript.

2409. *auisare* in the manuscript.

2440. *vna muger cordera*
es tusson de su marido: a good example of *conceptismo,* and characteristic of the language of Laurencio. The reference is both to the Golden Fleece, and to the Order *del Tusón;* the idea, that a meek woman is an honor and ornament (like the Order of the Golden Fleece) is common in Lope's time.

2449. *el estrado:* cf. verse 907.

2454. *no es sancto como el silenzio:* reference to the proverb "al buen callar llaman sancto o Sancho"; cf. Correas, *Vocabulario,* p. 35 for a long article on the saying.

2526. *dueño: dueno* in the manuscript.

2536. *Oliberos:* hero of an old romance of chivalry: *la Historia de los nobles caualleros, Oliueros de Castilla y Artus dalgarbe* (Burgos, 1499); reprinted by Professor Bonilla in vol. XI of the *Nueva Biblioteca de Autores españoles.* Cf. Fitzmaurice-Kelly, *op. cit.,* p. 416.

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2557. *que la mayor discrezion*
es acomodarse al tiempo.
—*Eso dixo el mayor sabio:* According to the *Diccionario de Autoridades,* the phrase "acomodarse al tiempo más es prudenzia que baxeza" is found in Diego Gracian's translation of Plutarch's *Moralia,* and the reference is presumably to the following volume: *Morales de Plutarcho, traduzidos de lengua Griega en Castellana.* Por el Secretario Diego Gracian, criado de su Magestad. Va de nueuo añadida la quarta parte, que nunca ha sido impressa. Los titulos que en estos Morales se contienen se veran en la plana siguiente. (Real escudo.) Con Priuilegio. En Salamanca. En Casa de Alexandro de Canoua. Año MDXXI. I have before me an edition of 1548 with only three parts, in which I have not found the passage quoted.

2572. *dueña:* Finea thinks that Liseo has called her a duenna. How unpopular these characters were, how questionable the reputation which they bore, is made evident by many writers of Lope's time, especially Quevedo (cf. *la Visita de los Chistes* in *Obras, op. cit.,* I, p. 344) and Cervantes; (cf. a passage in the latter's *el Celoso estremeño:* "O dueñas, nacidas y usadas en el mundo para perdicion de mil recatadas y buenas intenciones . . .").

2575. *¿Que es alma?* The *bobos* in *los Locos de Valencia,* III, ii, carry on the same kind of conversation:—
"*Verino.* ¿Tú sabes lo que es alma?
Floriano. Sé que es alma
acto primero y perfección del cuerpo."
Aristotle, through the interpretation of medieval and Renascence theologians and philosophers, is the source of these phrases. Cf. *Obras de Aristóteles* puestas en lengua castellana por D. Patricio de Azcárate, *Psico-*

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logía I, *Tratado del Alma, libro* II: *Teoría general y definición del Alma:* "La sustancia es una realidad perfecta, una entelequia; luego el alma es la entelequia del cuerpo, tal como la acabamos de definir." (p. 147). "Si se quiere una definición comun a todas las especies del alma, es preciso decir que el alma es la entelequia primera de un cuerpo natural orgánico." (p. 148). The Latin renders *entelequia* by *actus* (the *acto primero,* or the *gobierno* of Lope's phrase), the word means "that by which the soul actually is."

2580. *¿No es alma la que en el peso*
le pintan a San Miguel? Immortal spirits released by death were weighed by St. Michael in a balance, and it is thus that the Archangel is frequently depicted in church paintings. "In those devotional pictures which exhibit St. Michael as lord of souls, he is winged and unarmed, and holds the balance. In each scale sits a little naked figure, representing a human soul; one of these is usually represented with hands joined as in thankfulness—he is the *beato,* the elected; the other is in an attitude of horror—he is the rejected, the reprobate; and often, but not necessarily, the idea is completed by the introduction of a demon, who is grasping at the descending scale, either with his talons, or with the long two-pronged hook, such as is given to Pluto in the antique sculpture.

Sometimes St. Michael is thus represented singly; sometimes very beautifully in Madonna pictures, as in a picture by Leonardo da Vinci (1498), where St. Michael, a graceful angelic figure, with light, flowing hair, kneels before the Madonna, and presents the balance to the Infant, who seems to welcome the pious little soul who sits in the uppermost scale.

I have seen this idea varied. St. Michael stands majestic with the balance poised in his hands; instead

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of a human figure in either scale, there are weights; on one side is seen a company of five or six little naked shivering souls, as if waiting for their doom; on the other several demons, one of whom with his hook is pulling down the ascending scale." — *Sacred and Legendary Art,* by Mrs. Jameson (ed. 3, Boston, 1857?), I, p. 113. The origin of this conception is found in such verses of the Bible, as Daniel V, 27: "Thou art weighed in the balances, and art found wanting"; or in Revelation, VI, 5: "And I beheld, and, lo, a black horse; and he that sat on him had a pair of balances in his hand."

Finea has in mind a painting in the church of San Miguel, built during the reign of Philip III, and destroyed by fire in 1790. Cf. Mesonero Romanos: *el Antiguo Madrid, op. cit.,* p. 71ff. Lope apparently refers to the same painting in *los Melindres de Belisa,* I, iv:—

"*Lisarda.* Pues no nos pongan el coche;
que a San Miguel a pie basta.
Belisa. Y, ¿no es nada el de los pies,
junto al peso de las almas?"

2602. a verse of nine syllables.

2603. . . . *Soy medrosa*
de las almas, porque temo
que de tres que andan pintadas
puede ser la del ynfierno: Finea's silly fears remind one of the *melindres* of Belisa, in the play of the same name, I, iv:

"Tiene [San Jerónimo] a los pies un león,
que siempre que entro me espanta;
y una vez, madre, no dudes
que ha de saltarme a la cara."

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Finea refers to the pictorial representation of the hereafter: the soul in Paradise (*la Gloria*), the soul in Purgatory (*en pena*) and the soul in Hell (*la del infierno*).

2607. *la Noche de los diffuntos:* Finea is afraid of ghosts. Cf. el Padre Pedro de Ribadeneyra, *Flos Sanctorum* (Barcelona, 1790), III, p. 327: La Commemoracion de los difuntos; 2 de noviembre; "hase de advertir, que aunque estas apariciones de las Almas del Purgatorio, que aqui havemos referido, y otras semejantes, por ser escritas de Autores graues y Santos, se deben tener por verdaderas, y que nuestro Señor quiere en ellas enseñarnos las horribles penas que las Almas padecen, . . . debemos usar de gran cautela en estas cosas; porque muchas veces no son verdaderas las apariciones de las Almas, sino de nuestra flaca cabeza, è ilusiones del Demonio, que nos inquieta y engaña, dandonos a entender que vemos lo que no vemos." p. 329.

2613. *¿Que te dize?* On various occasions printed copies of Lope's plays change this to *¿qué te parece?* As in this particular case; and again in verse 2868 it is changed to *¿qué me dizes?* It is hard to believe that contemporary printers did not understand the question, since it is not uncommon in Lope. Cf. "¿qué te dice el casamiento?"—*al Pasar del Arroyo,* II, xiii.

2679. *y aqui viene bien que Pedro*
es tan ruin como su amo: Correas, *Vocabulario,* p. 411, has: "Tan bueno es Pedro como su amo, y mejor un palmo. (Es variable)."

2704. *¿Tienes cuenta de perdon?* "Cuenta de perdon: es una cuenta à modo de las del Rosario, à quien se dice que el Papa tiene concedida alguna indulgencia en favor de las Animas del Purgatorio."—*Dic. de aut.*

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"En pena a las once estoy.
Tu cuenta el perdon me aplique
para que salga de pena."
—Lope: *Peribáñez y el Comendador de Ocaña,* III, xiii.

Finea understands that Nise "will take her soul out" of purgatory. Cf. also *la Esclava de su Galán,* II, xifi.

2714. *almario debo de ser:* an unexpected pun from the *boba* Finea.

2768. *si os faltan telas y rasos:* "you may give your sonnets (as presents), if you have no fine cloth and satin." That these were included amongst the gifts of a lover can be seen from *Peribáñez y el Comendador de Ocaña,* I, xv:

"Si serviera una dama, hubiera dado
parte a mi secretario o mayordomo,
o a algunos gentilhombres de mi casa.
Estos hicieran joyas, y buscaran
cadenas de diamantes, brincos, perlas,
telas, rasos, damascos, terciopelos,
y otras cosas extrañas y exquisitas."

2771. *Este* [i.e. Garcilaso] *venden por dos reales,*
y tiene tantos sonetos
cligantes y discretos,
que vos no los hareys tales: In his *novela, Las Fortunas de Diana* (printed in 1626), Lope wrote: "Pero a V. ni ¿que va ni le viene en que hablen como quisieren de Garcilaso? Assi dezia vna canzion que cantauan vn dia los musicos de vn señor grande:

Las obras de Boscan y Garcilaso
se venden por dos reales,
y no las hareys tales,
aunque os precieys de aquello del Parnaso."

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There is no reason to doubt that the poet whose verse the musicians sang was Lope himself, and that he had recalled an idea already expressed elsewhere.

2825. *muquir:* according to Juan Hidalgo's *Vocabulario de Germania,* means to eat (*comer*). See Quiñones de Benavente, in his *Loa con que empezó Tomás Fernández en la corte* (first ed.):

"A vuestros gustos ofrezco,
Madrid, este nuevo plato.
Si os sabe bien, le tendréis
siempre a punto y sazonado.
Pero si no es de sustancia
para podelle muquir,
ojos, que le vieron ir,
no le verán más en Francia."

2829. *ynposible: ynposibles* in the manuscript.

2892. *¡Bien mi termino agradeces!* "A fine way you have of appreciating my position (my conduct)!" *Termino:* "vale tambien forma ò modo de portarse, ù hablar en el trato comun."—*Dicc. de aut.* Liseo accuses Otabio of not living up to his side of the bargain either. Compare, for this use of *termino:*

"Fuera en tanta amistad termino injusto
no ser don Luis como le aueis pintado."
—Lope: *la Noche de San Juan,* I, f. 73r.

2976. *es vn cayman:* a shrewd, dangerous rascal; it is evident from Covarrubias that the *caimán* or alligator had a bad reputation: "vn pez lagarto que se cria en las rias de Indias, y *se come los hombres* que van nadando por el agua, y por ser el nombre de aquella lengua barbara, no me han sabido dar su etimologia; deve ser a modo de los cocodrilos, que se crian en el rio Nilo." The *Dic. de aut.* cites as an example of the definition which I have

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given *la Vida de Estebanillo González:* "Dexóme la tropa de caimanes tan rematado de cuentas, que, en llegándose el tiempo de la embarcación, huve menester vender parte de mi recámara." pl. 329.

2981. *el que viene de Muleyes: Muley,* according to Pedro de Alcalá: *Vocabulario Español-Arábigo* is equivalent to *don.* Ochoa's lexicon defines it as follows: "Titulo que precede al nombre de emperadores y príncipes de Marruecos." I do not find the word in the last edition of the Academy's Dictionary.

2982. *y a los godos se levanta:* cf. verse 2295 and note.

2984. *versos legos y donados:* the poetry of a layman, and unworthy of the "profession."

3056–7. *que se va amor por la posta*
a la cassa del agravio: "Love is easily offended," but expressed in *culto* language.

3058–60. . . . *las lagrimas solas*
de vn hombre han sido en el mundo
veneno para nosotras: How women are to be won by men's tears and protestations forms a prominent feature of the teachings expressed by Ovid; cf. *Ovid and the Renascence in Spain, op. cit.,* p. 91 *et al.*

> "Y el Petrarca [dice], entre sus raros
> versos, que no hay corazon
> de tan duro bronce o mármol,
> que no se ablande o se mueva,
> rogando, llorando, amando;
> ya puede, Hipólita bella,
> haber el tuyo tocado."
> —Lope: *Las Flores de don Juan,* II, xx.

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3068. *¿Eres pandorga?* Perhaps Turin meant to say Pandora, thinking of her as an objectionable creature, for, he says, "no estoy bien en historias." In addition to the meaning of *pandorga* "discord," the *Dic. de aut.* also gives: "En estilo festivo y familiar se llama la muger muy gorda, pessada, dexada y floxa en sus acciones." On *pandorga* cf. *el Diablo cojuelo, op. cit.*, pp. 12 and 208.

3133. . . . *el Alcazar*
y la puente de Segobia,
y hubo Juanelos que a el
subieron agua sin sogas: 1. The Alcázar: or royal palace of Toledo, now a military academy, was built chiefly in the fifteenth and sixteenth centuries, and having been partly destroyed by fire on various occasions, has undergone extensive restorations. The palace stands on the highest ground above Toledo, and is an imposing sight when viewed from the valley of the Tagus.

2. The bridge of Segovia: There was no bridge of this name across the Tagus at Toledo as far as I am able to learn, and we may assume that Finea, in her foolish chatter is confusing Toledo with Segovia whose *puente del diablo* is one of the great aqueducts of the world. It is known throughout Spain as the *puente de Segovia,* and as a "watercarrier" was associated in Finea's mind with the *juanelos* of Toledo. The structure is a work of Roman times. Cf. Richard Ford's excellent *Handbook for Travellers in Spain* (London, 1845), part 2, p. 825.

3. the *juanelos* ("artificio de Juanelo"): a complicated invention to raise water from the Tagus river to the Zocodover, the public square of Toledo; the inventor was a mechanician and engineer from Cremona, whose Italian name Giovanni Turriano, endures in its Spanish form *Juanelo.* He is known not only for the above in-

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vention, completed in 1568, but as a maker of elaborate clocks, in which capacity he became a favorite of Charles V. The *artificio* is described at length by Villalva, in *el Peregrino curioso, op. cit.*, I, p. 194; it is mentioned by Quevedo in his *Vida del Buscón,* I, cap. 8, by Cervantes in *la ilustre Fregona,* and other contemporary writers. Cf. also D. Sisto Ramón Parro: *Toledo en la mano,* 2 tomos (Toledo, 1857), II, p. 660ff.

3145. *llebaba:* instead of the usual *llebaua,* or *lleuaua.*

3171. *algun: alguen* in the manuscript, where Lope's haste made him anticipate the gue of *guesso,* the next word.

3174. *donde a los que nazen lloran,*
y rien a los que mueren: refers to the Trausi, whose customs are thus described by Herodotus: "Llevo dicho de antemano qué modo de vivir siguen los Getas *atanizontes* (o defensores de la inmortalidad). Los Trausos, si bien imitan en todo las costumbres de los demás Tracios, practican no obstante sus usos particulares en el nacimiento y en la muerte de los suyos; porque al nacer alguno, puestos todos los parientes alrededor del recién nacido, empiezan a dar grandes lamentos, contando los muchos males que le esperan en el discurso de la vida, y siguiendo una por una las desventuras y miserias humanas; pero al morir uno de ellos, con muchas muestras de contento, y saltando de placer y alegria, le dan sepultura, ponderando las miserias de que acaba de librarse, y los bienes de que empieza a verse colmado en la bienaventuranza." [Vivían los Trausos al pie del Hemo, en la Mesia inferior.—Nota del Traductor.] Cf. *los Nueve libros de la historia de Herodoto de Halicarnaso;* (traducida del griego al castellano por el P. Bartolomé Pou, 1727–1802, de la compañia de Jesús), 2 tomos (Madrid, 1909); II, libro quinto, § iv, p. 7.

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Two volumes in one of this work were printed at Madrid, 1546: the present edition is taken from the manuscript of the author. There were Italian translations of Herodotus in Lope's day, but none in Spanish, as far as I know. On Herodotus cf. also R. W. Macan, M. A.: *Herodotus*, the Fourth, Fifth and Sixth Books with Introduction, Notes, Appendices, Indices, Map (London, 1895), p. 155.

3179–80. This close, according to which all the characters are married, is given a humorous turn by having the two men who are left without mates clasp hands. The same device is not uncommon in the Spanish *comedia*; cf. the end of *la Noche toledama*, and of *Santiago el Verde*.

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